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USICAL RUDIMENTS

By

LEO SMITH
MUS. BAC. MANCHESTER, ENG.
FELLOW OF THE ROYAL MANCHESTER COLLEGE OF MUSIC

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MUSICAL RUDIMENTS

CHAPTER I

PRELIMINARIES; SOUNDS; NOTATION

1. **Music,** according to a French philosophical school, is **"The art of thinking in sounds."** The formulating of such sounds into artistic design so as to establish a counterpart with utterance and thought[1] and reflection of life, constitutes the story of music and is of fascinating interest to those who would pursue it. With the exception of certain folk-music which has never been written and consequently not standardized to our laws of rhythm, and, to a certain extent, pitch, such music as we know of to-day may be briefly described as a **"written art music,"**[2] and the requisite preliminaries for the study of the same constitutes its **rudiments.** Musical rudiments usually begin with definitions of sound and pitch.

2. **Sound** has been defined as: **"Vibration affecting the brain through the sensitive nerves of the ear."**[3] When such vibration is constant and regular it becomes musical, in contradistinction to irregular vibration, which is merely noise. The study of the nature and laws of sound belongs to the science of Acoustics, and will not be treated in this work. But it is necessary to state that **Pitch** — technically, **the fre-**

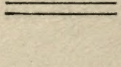
[1] Sir Hubert Parry.
[2] Percy Grainger.
[3] Henry Hiles.

quency of vibration — depends on the rapidity of the vibrations emitted by the sounding body. Thus high and shrill sounds are made by quick vibrations; but as these become slower the pitch of the sound drops and gives lower and deeper sensations.

3. The art of expressing music in writing has been systematized under the heading of **Notation.** Notation has been divided into two classes: (1) **Phonetic,** and (2) **Diastematic** or **"Notation by intervals."** The first of these, as the word implies, concerns the use of letters, words and numerals, and, as will be explained later on, signs denoting Time and Rhythm. The second, in contradistinction to the first, employs no letters or words, but expresses the musical idea by the relative position of certain signs. To perform this last-named function, signs must therefore be written so as to give a relative pitch-value (high and low sounds), and a relative time-value (the **duration,** in seconds, or fractions of a second, during which the sound remains audible.)

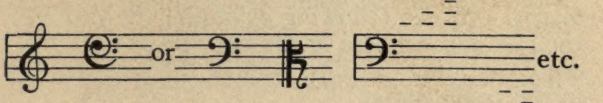
4. Signs, thus used are known as **"notes,"** a word derived from the Latin *nota,* — a sign or nod. The relative time-value of notes depends on the shape in which they are written; but the relative pitch-value is indicated by their position on five horizontal lines technically known either as the **"Stave"** or **"Staff."**

The Stave



5. The pitch of notes is further indicated by the use of additional short parallel lines above or below the stave, known as **"ledger-lines"** (or "leger-lines") and by the addition of **"clefs,"** literally "keys" to the stave, placed at the beginning of each stave. Notes are written both on the

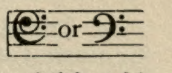
Clefs and Ledger-lines



lines and in the spaces, also on and above the ledger-lines, if proceeding upwards, or, on or below if proceeding downwards. As the relative position of the notes rises so does the pitch, and, vice versa.

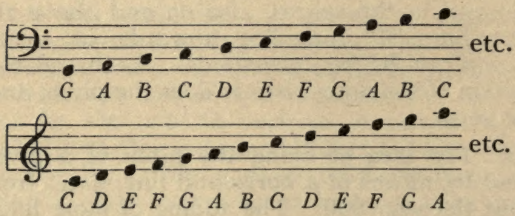
5*a*. The idea of fixing the pitch of a given ound by means of a horizontal line, dates from about the year 900. The adding of more lines, —also clefs, known then as "claves" or "keys,"— proceeded only after centuries of thought. In the 15th and 16th centuries four lines were used for Plain-song, six lines for organ music and five lines for other vocal music. With the coming of printing, however, the five-line plan gradually superseded all others, it being found to present the least confusion to the eye.

6. The most commonly used clefs in modern music are the **Treble** and the **Bass.**

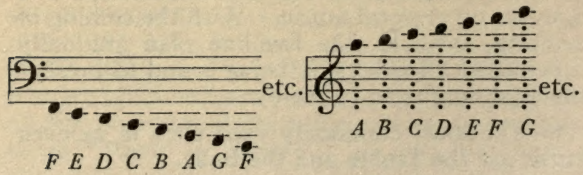
The Treble-clef The Bass-clef 

The more ornate figure of the Treble-clef is said

to be a development of a capital **G**. It should encircle the second line of the stave, which, as we shall soon see, indicates the note *G*. The less ornate bass-clef is a development of an old form of the letter **F**. It encircles the fourth line, indicating the note *F*. The addition of clefs to the stave fixes the pitch-value of the notes, and these with their letter-names should now be learnt. In the following example, the pitch of the last note written in the bass stave (*i.e.* Middle-*C*) is identical with that of the first written in the treble stave.



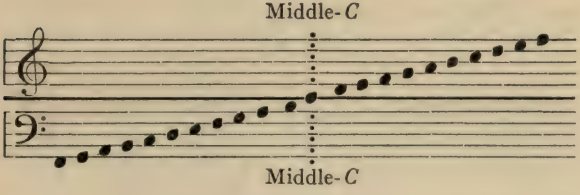
Ledger-lines give the notes of extreme compass, and the eye should be accustomed to the reading of them quickly.

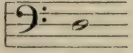


6*a*. The idea of borrowing alphabetical names for musical sounds is a very old one, and is found in the systems of ancient races, including those

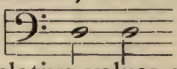
of the Hindus and the Greeks. The plan of using the first seven alphabetical letters dates from about the 11th century, and is sometimes attributed to Guido of Arrezo (Guido d'Arezzo).

7. It will be seen that the treble stave includes notes ordinarily within the compass of the female voice, and the bass stave such notes as ordinarily fall within the range of the male voice; and further, that if the two staves were combined with the addition of one central line, that a stave of eleven lines would then be drawn, which would encompass, approximately, the entire vocal range. References, sometimes made in musical works, to the Grand Stave, refer to this system of eleven lines, and are interesting only in showing the relative value of bass- and treble-clefs.



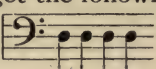
8. Turning to the relative time-values of notes we have seen (¶4) that this depends on their shapes. In modern notation the note of the longest relative value is the **Semibreve** or **Whole Note,** which is written thus: 
The addition of a perpendicular line denotes the

Minim or **Half-note,** the relative value of which is half the semibreve:



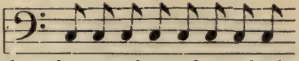
Proceeding in relative values of fractions of the whole note we get the following:

Crotchets or **Quarter-notes:**



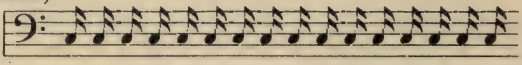
four of such equalling the time-value of a whole note.

Quavers or **Eighth-notes** (with one hook):



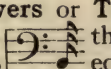
eight of such equalling the time-value of a whole note.

Semiquavers or **Sixteenth-notes** (with two hooks):



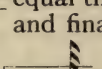
sixteen of such equalling the time-value of a whole note.

And **Demisemiquavers** or **Thirty-second-notes,** written with the addition of three hooks to the stem:



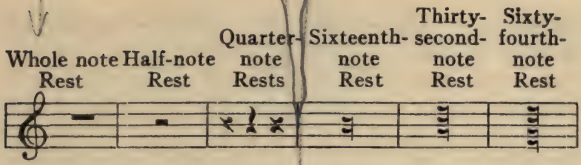
thirty-two of which equal the whole note; and finally,

Semidemisemiquavers or **Sixty-fourth-notes,** written with four hooks:

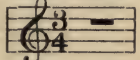


sixty-four of which equal the whole note.

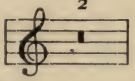
9. As soon as "Measured Music" (see ¶43) was established, the necessity for **rests,** *i.e.,* periods of silence, became apparent. Rests are indicated by special signs and are named according to the notes for which they are time-equivalents. Except in compressed or close score (see ¶58) it is customery to write them in the third space, thus:



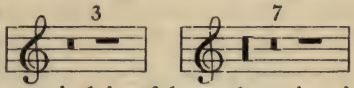
The Whole note rest also indicates a period of silence for a measure, even when such measure is not of the time-value of a whole note:



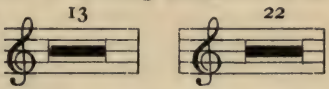
10. Rests for periods of two and four measures are written thus:



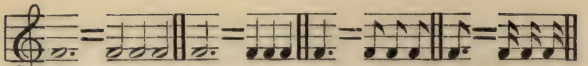
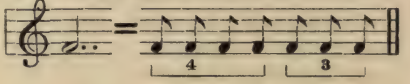
And these signs are sometimes combined:



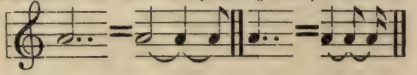
But when the period is of long duration it is indicated by the figure written above a horizontal line:



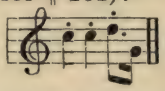
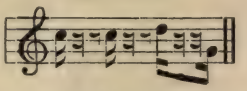
11. Time-values of notes and their rest-equivalents are increased by the use of **dots.** Dots are particularly necessary because our notation gives no note "equal to three of the next lower denomination."[1] Thus we have a whole note, but nothing to express the value of a third of that. Similarly there is nothing to indicate the third of a half-note, quarter-note, or any other of smaller value. By increasing the time-value by one-half, however, a dot placed after a note or rest provides for this omission.

[1] Grove

Double-dots, which are said to have originated with Leopold Mozart,—father of the great composer, — increase the value of a note or rest by three-fourths. Thus a double-dotted half-note will equal seven eighth-notes:

and so on.

Shown by means of a tie (see ¶ 102) this is perhaps more clearly seen:



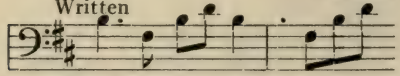
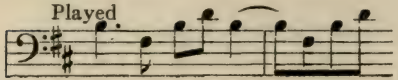
Dots written above notes indicate *staccato* effects (see ¶ 101):

Written:  Played: 

When placed before or after a double bar (see ¶94) dots indicate that the passage is to be repeated (see ¶95).

Finally, a dot is sometimes placed at the beginning of a bar, in which case it has reference to the preceding note:

BRAHMS

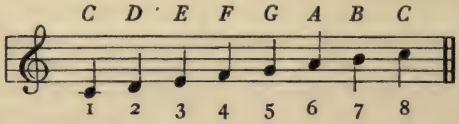
Written

Played

But although Brahms and Beethoven made use of this custom, it belongs to those of ancient usage rather than of modern times.

12. Students will have noticed that in some of the preceding examples eighth-notes and notes of a smaller denomination than the quarter-note, are sometimes grouped together. This custom, together with that of bar lines,—*i.e.*, lines perpendicular to the stave,—will be explained in the paragraphs on Time and Rhythm. Yet despite historical evidence, which suggests "In the beginning came rhythm," rather than, "In the beginning came scales," it has been thought advisable to proceed with these latter essentials before explaining the more universal phenomenom of the regular recurrence of emphasis.

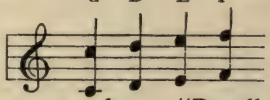
CHAPTER II

SCALES

13. Starting from any given note and symbolizing it with the figure 1, it will be noticed that the eighth consecutive note upwards or downwards is called by the same letter name:

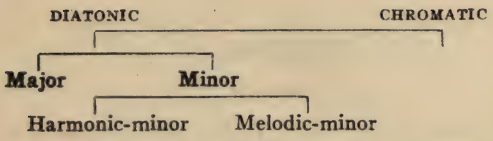


Two sounds thus separated are said to be an octave apart, and give the effect of the repeating or strengthening of one note rather than to be distinguishable as notes of different pitch.



Octaves have been compared to "Parallel floors of a building, forming at once a resting place and a good starting point for further ascent."[1] The stairway from floor to floor likewise might be compared to the musical scale. Thus a scale has been aptly defined as: "A number of notes rising or falling, according to some system, between any note and that which is called its octave." These systems are roughly divided into two classes, with, however, certain subdivisions:

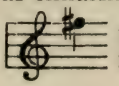
[1] Henry Hiles

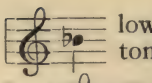


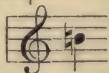
But before the notation of the scales can be understood it is necessary to explain the use of sharps and flats, also the terms **"tone"** and **"semitone."**

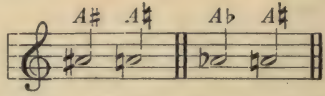
14. A glance at the keyboard of the pianoforte discloses twelve keys between the octaves, seven of these being white and the remaining five black. Starting from *C* and proceeding upwards, black keys are found between *C* and *D*, *D* and *E*, *F* and *G*, *G* and *A*, and *A* and *B*. No black key, however, exists between *E* and *F*, and *B* and *C*. The two last-named are said to be separated by the **interval of a semitone,** — an interval, therefore, being the term for the difference in pitch-values of any given notes. But the interval between any two other consecutive keys is that of a **tone,** and divided by the intervening black key into two semitones.

The octave being divided, therefore, into twelve notes, each a semitone apart, it is obvious that fresh nomenclature is necessary since only seven alphabetical names are in use. In English, the words **"sharp"** or **"flat"** are prefixed (or suffixed) to such letters to meet the deficiency, a practice which suffices for all notes and for what is known as enharmonic change (see ¶26).

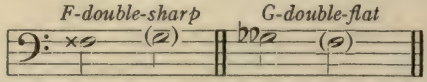
15. A Sharp  raises the pitch of that written thus: note by one semitone.

A Flat  lowers the pitch by one semitone.

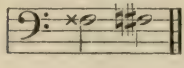
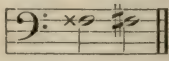
A Natural  restores the pitch to its original: in the case of a sharpened note its effect being, therefore, to lower by a semitone, but if the note has been flattened it raises same a semitone:



On the organ and pianoforte no difference exists between, say, *C-sharp* or *D-flat*, and although these notes are not always played exactly the same by performers on other instruments, yet for nearly all practical purposes the student may consider them identical. Sometimes, for grammatical reasons, double-sharps and double-flats are used. A double-sharp raises the pitch of a note a full tone; a double-flat lowers the note a full tone. In each case a "natural" sign restores the pitch to its original:



A double-sharp may be altered to a single sharp by either of the following ways:

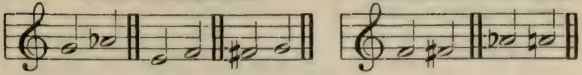
 or simply 

A mode of procedure which applies also to the "flat" signs.

Sharps, flats and naturals are known generally as Signs of inflection. They are also called **"Accidentals"** when used otherwise than in key-signatures (see ¶22).

16. The word **"diatonic"** comes from the Greek, and is used in antithesis to **"chromatic."** The "chromatic scale" consists of a number of semitones between any note and its octave, whereas the "diatonic" system has both tones and semitones between any two such notes. Thus we have come to consider the word "diatonic" as applying to those systems of scales which have both tones and semitones, namely, **the major and minor scales;** and, as a corollary to this, we refer to diatonic-melody, or diatonic-harmony, when the notes forming such are confined to one major or minor scale.

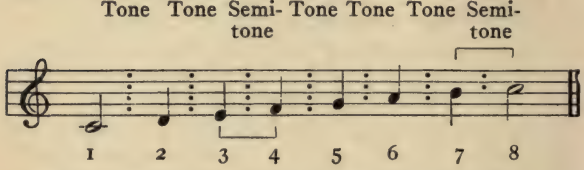
16*a*. But one of the first principles of the "diatonic" system is that each degree or step should have a consecutive letter-name; and when two such letter-names indicate notes a semitone apart, we refer to the interval thus formed as a **"diatonic-semitone,"** in contradistinction to a "chromatic-semitone," which is indicated by two notes of the same letter-name, the difference in pitch-value being shown by sign of inflection:



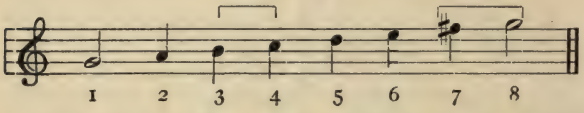
17. Symbolizing the first note of a major diatonic scale with the figure one, we find the order of tones and semitones as follows: —

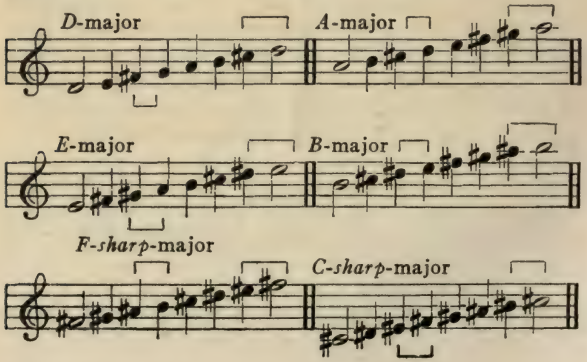
Tone	Tone	Semi-tone	Tone	Tone	Tone	Semi-tone
1 2		3 4	5	6		7 8

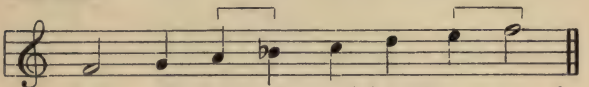
Starting from *C*, the "natural" or white keys of the pianoforte give the required notes:



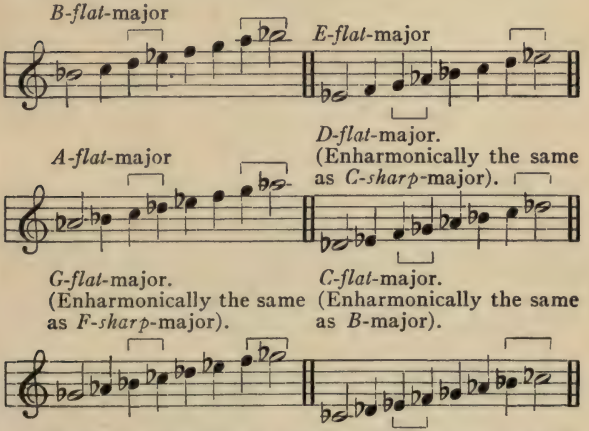
Starting from *G*, the seventh note will have to be raised a semitone to preserve the order:



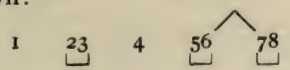
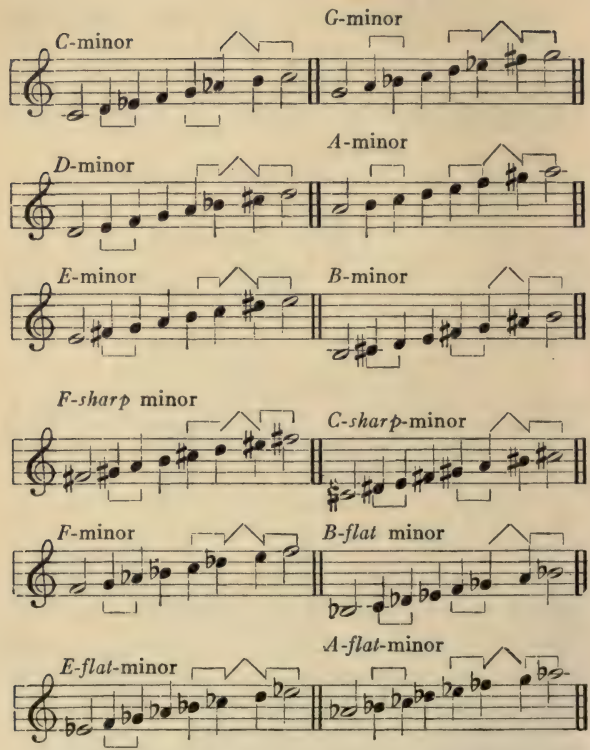
And other scales requiring sharps are as follows: —

Starting from *F*, the fourth note has to be lowered:

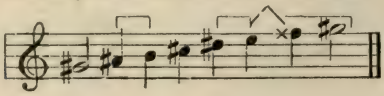


And the other scales requiring flats occur in the following order: —



18. The **Harmonic-minor Scale** (see ¶13) has an interval which has not yet been met with, namely, that of the **augmented second** (see also ¶35). This interval, which is found between the sixth and seventh degrees, is a distance of three semitones, and is indicated in the following examples by this sign: ∧. The order of tones, semitones and augmented tone is thus clearly shown: —

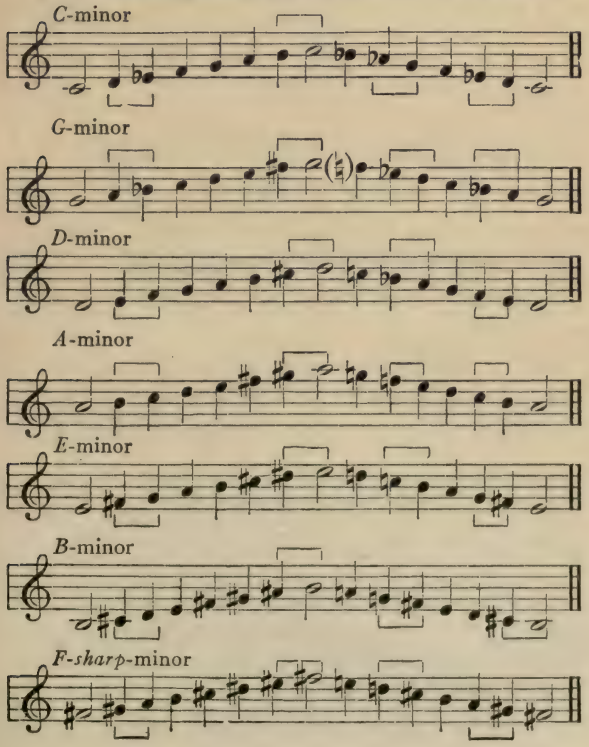
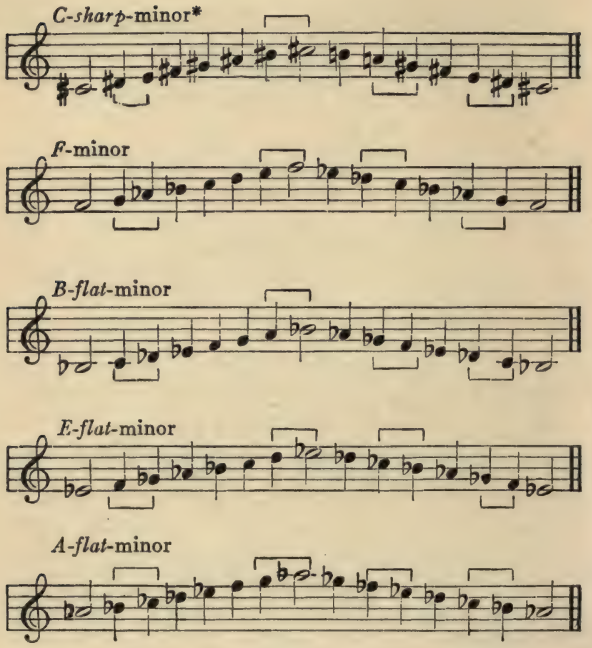


A-flat minor is also written as *G-sharp* minor, and *E-flat* as *D-sharp* minor, and in the reverse case, *C-sharp* minor as *D-flat* minor.

19. The **Melodic-minor Scale** (see ¶¶13 and 23) differs from the Harmonic in the sixth degree ascending and the seventh degree descending.

The following plan will show the order: —

1 2 3 4 5 6 7 8 7 6 5 4 3 2 1

The following are the Melodic-minor Scales: —



It will have been noticed that the melodic-minor scale differs from the major, of the same letter-name, in the third degree when rising, and the seventh, sixth and third degrees when falling.

20. Technical names have been given to the notes of the diatonic scale, the appropriateness of which will be understood as our study of harmony progresses.

*) *D-flat*-minor is more often written as *C-sharp*-minor.)

The following table should be committed to memory in order to make many of the ensuing paragraphs clear: —

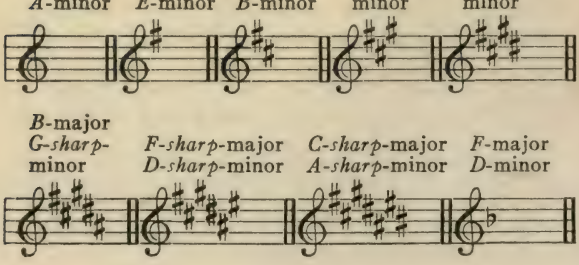
1st	degree	—	The **Tonic** or **Key-note**
2nd	"	—	" **Supertonic**
3rd	"	—	" **Mediant**
4th	"	—	" **Subdominant**
5th	"	—	" **Dominant**
6th	"	—	" **Submediant**
7th	"	—	" **Leading-note** or **Sensitive-note.**
8th	"	—	" **Tonic,** and so on.

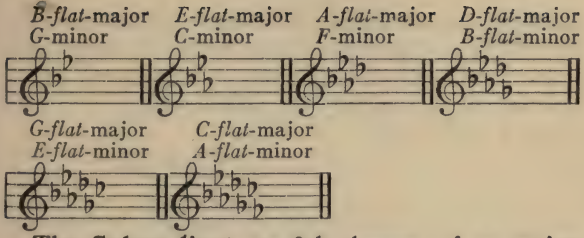
21. The evolution of the scale from primitive beginnings to our present modes, has resulted in a most essential difference between our modern ideas and those of ancient civilization. Excepting perhaps that of the Chinese, it seems apparent that the ancient scale-systems did not invest the respective notes of their scales with particular and distinct significance — significance due to the relationship of one to another. Thus it was only in the 17th century that musicians began clearly to realize that the Tonic or Key-note of the scale had a decisive and governing position, forming, as it were, a firm foundation, indispensable to the beginnings and endings of melody and harmony, and allotting to the other degrees a more or less intimate relationship, tending always towards the strengthening or confirmatory effect of the "first-note's" position.

22. Now to denote the more clearly the Key-note or Tonic in which a composition is written, composers prefix what is called the **"Key-signature"** at the commencement of each stave — a

plan which does away with unnecessary signs of inflection. A composition writen in *C*-major and known technically as in the **"Key of *C*,"** together with its relative minor (see ¶23), requires no signature, since the degrees of the scale require no inflection; but all others should have their special sign. In the cycle of sharp-scales it will be noticed that the last written sharp is always the Leading-note; in the cycle of flat scales, the last flat in written order is always that of the Subdominant. In both cases, however, the position must show the correct order: for example, the first scale to employ sharps being that of *G*, — *F-sharp* is its symbol, that sharp is always written first in any key-signature of more than one sharp, and so on.

23. A **Melodic-minor Scale,** in its descending passage having signs of inflection identical with that of a major scale, is said to be its **"relative."** Relative major and minor keys have the same key-signatures. Appended, they will be found in their regular order: —

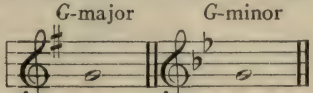




The **Submediant,** or 6th degree of a major scale, is always the **Key-note** or **Tonic** of its **relative minor.** Conversely, the **Mediant,** or 3rd degree of a minor scale, is always the **Tonic** or **Key-note** of its **relative major.**

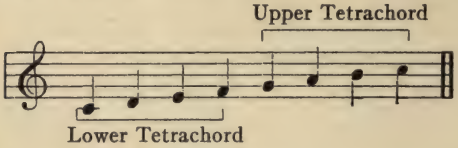
Students should compare the descending forms of the melodic-minor scales with their relatives to verify the above rule.

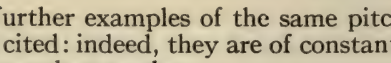
24. Sometimes examination papers ask for the tonic-minor of a given major, or vice versa. This simply means that the Tonic or Key-note is in both cases the same, though obviously a different key-signature would be required:



25. The influence of Greek customs and nomenclature has already been referred to, and now a further example is found in the use of the word **"Tetrachord."** The Tetrachord was probably the most elementary scale of the Greeks, and consisted only of four notes. Now, since our scales are supposed to be derived from the Greeks,[1] theorists sometimes speak of our dia-

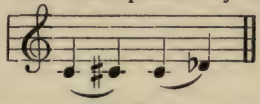
[1] This is disputed by Hiles and other historians.

tonic scales as being composed of **two Tetrachords,** lower and upper, a terminology, which while interesting as showing a supposed connection with the ancient Greek system, is yet of no practical use: —

26. The **Chromatic Scale,** representing the last word and culminating point in scale evolution, was not perfected until the system of tuning known as **"Equal Temperament"** was finally adopted. This system, which was finally established in the time of Bach and Handel, has, for its main essential, the dividing of the octave into twelve equal semitones. Thus the semitone becomes the smallest interval, and on keyed instruments, as well as for all purposes of harmony, no difference in pitch exists when the note dividing a tone into semitones is represented as the lower letter-name with a sharp, or the upper letter-name with a flat:



But further examples of the same pitch-value may be cited: indeed, they are of constant occurrence in modern works:

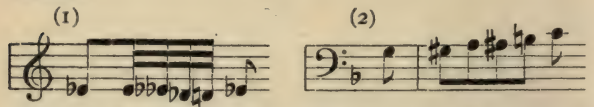
When, therefore, for grammatical reasons, this change of notation, but not of pitch, occurs, it is termed: **"Enharmonic change."**

27. It should be remembered, however, that this system of dividing the octave into twelve equal semitones was preceded by other methods of tuning of more involved character; for this division necessitated a deviation from exactness in the tuning of the intervals (see ¶28) — a radical change of procedure only arrived at after centuries of thought and experiment. When, therefore, the term **"Diesis"** — from the Greek, meaning, division — is used, or, as we more commonly term it, **"Enharmonic diesis,"** we refer to a certain discrepancy which existed in older systems, and which was exemplified by the difference between the chromatic and diatonic semitone, thus:

28. With our modern system of tuning, however, or **"The modern tempered scale,"** as it is called, this difference, at least as regards keyed-instruments, has been done away with, and it must suffice to say that this has been accomplished by making some intervals — for instance the perfect fourth, major third and major sixth (see ¶34) — a little too wide; while others again, such as the perfect fifth, minor third and minor sixth, are a little too small.

29. The notation of the chromatic scale presents some difficulties — difficulties which arrive from two causes — *viz.*, (1) divergence of opinion on the part of theorists as to what really con-

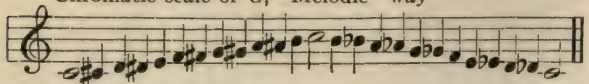
stitutes the correct way; and, (2) the desirability on the part of the composer to represent the scale in a way which would present the least difficulty to the eye of the performer. When this latter consideration is put into effect it is termed the **"melodic"** way; but when the notation is written to show the relationship of the various degrees to the tonic it is termed the **"harmonic"** way.

30. Unfortunately, the principle guiding the melodic way is open to such variance of treatment that no rules can be satisfactorily deduced which would make for an exact formula. Still, it would seem that we tend towards the custom of considering a sharp as a rising note, and a flat as a falling note, — for example, the following passages culled from Debussy's Violoncello Sonata: —



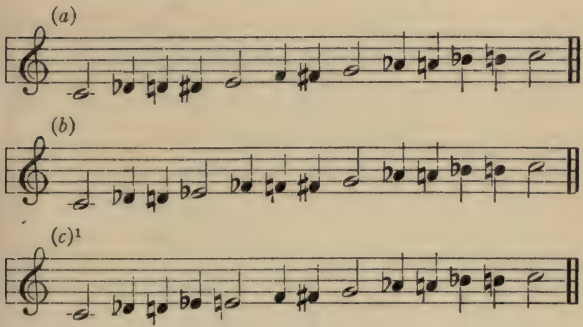
and this has led to a "happy-go-lucky" practice, sometimes to be met with, of writing the scale with sharps when ascending and flats when descending:

Chromatic scale of *C*, "Melodic" way



But to this there are many exceptions; indeed, beyond the principle of legibility it is impossible to affirm anything without the risk of making discrepancy between theory and practice.

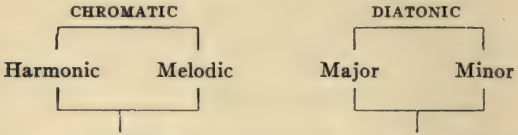
31. As the relationship of the various degrees of the chromatic scale to its tonic, or starting point, belong to the study of harmony, explanation of the methods of writing the "harmonic" way will not be attempted in this work. Students should, however, familiarize themselves with the following examples: —



At (*a*) the chromatic scale is that of *C*-major; at (*b*) that of *C*-minor; at (*c*) a slightly different notation is shown which can claim the authority of many classical examples, also of many textbooks. Many other methods also exist, and many exceptions to all these of the above, will be found in classical and modern music; and one can only rely on the assertion of M. Lenormand, author of "Studies in Modern Harmony," that "composers tend to grow indifferent to the distinctions of flat and sharp" and consequently often neglect the correct "harmonic" way when writing chromatic passages.

[1]This may be considered a "safe" way for examination work.

31*a*. In conclusion, one might summarize scales and their divisions as follows: —



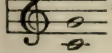
CHAPTER III

INTERVALS

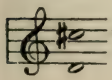
32. An Interval is the distance (in pitch) separating any two given notes. The laws governing intervals are of course the same whether the notes are taken simultaneously or consecutively, although some theorists prefer to prefix the word "harmonic," if in the first case, and "melodic," if in the second case, to establish that differentiation.

33. The nomenclature of intervals consists of giving them a numerical value and prefixing a qualitative term. The numerical value is dependent upon the number of consecutive diatonic steps — that is, notes each having a consecutive letter-name; the qualitative term adds exactness to that number.

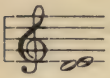
34. In reckoning the numerical value care should be taken to always count the first note as one. The following examples should present no difficulty if this is clearly understood: —



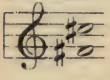
= a 5th—*i.e.*, five consecutive letter-names, *viz.*, *C*, *D*, *E*, *F*, *G*.



= a 7th — *i.e.*, seven consecutive letter-names, *viz.*, *D*, *E*, *F*, *G*, *A*, *B*, *C*.

 = a 2nd — *i.e.*, two consecutive letter-names, *viz.*, *D*, *E*,— and so on.

If an interval has to be reckoned downwards the same rule applies:

 = a 5th — *i.e.*, five consecutive letter-names, *viz.*, *C*, *B*, *A*, *G*, *F*.

35. The qualitative terms vary according to the numerical value. Thus, intervals, a fifth, fourth or octave (eighth) apart, may be either **"perfect," "augmented"** or **"diminished"**; but the second, third, sixth and seventh are termed variously **"major," "minor," "augmented,"** or **"diminished."** A comparison of the value of these terms is now necessary, and may be conveniently seen from the following table: —

4th, 5th, 8th . . .	**Diminished** . . . (a semitone less than perfect)	**Perfect** . . . (as in the diatonic scales)	**Augmented** (a semitone greater than perfect)

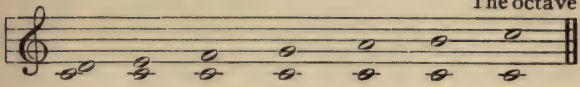
2nd, 3rd, 6th, 7th	**Diminished** . . . . . (a semitone less than minor)		**Minor** . . . . . (a semitone less than major)

Major . . . . . (as in the major diatonic scale)	**Augmented** (a semitone greater than major)

It will be seen, therefore, that the major diatonic scale becomes a convenient unit of measurement.

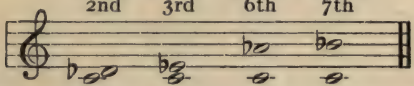
36. Starting from *C* and proceeding upwards, we find the following major and perfect intervals from its diatonic major scale: —

Major 2nd Major 3rd Perfect 4th Perfect 5th Major 6th Major 7th Perfect 8th
The octave



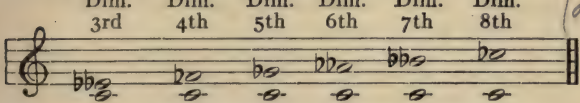
The **minor** intervals — a semitone less than the **major** — could now be easily found:—

Minor 2nd Minor 3rd Minor 6th Minor 7th



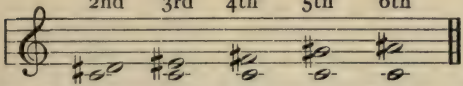
And the **diminished** — a semitone less than the **minor** or the perfect — should present no difficulty:—

Dim. 3rd Dim. 4th Dim. 5th Dim. 6th Dim. 7th Dim. 8th



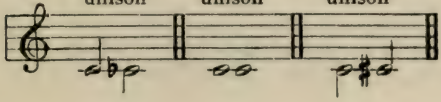
And finally, the **augmented** intervals would be:—

Aug. 2nd Aug. 3rd Aug. 4th Aug. 5th Aug. 6th

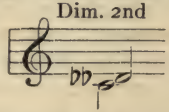


36*a*. Two notes of the same pitch are said to be **"in unison."** A chromatic semitone reckoned downwards, is sometimes called a **"diminished unison"**; if reckoned upwards, it is an **"augmented unison."**

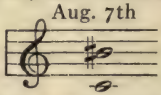
Dim. unison Per. unison Aug. unison



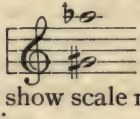
Should two notes be of the same pitch, and yet, for grammatical reasons, be written differently, the same system is usually adopted, although, literally, no "interval "exists between them.



And for the same reason, two notes literally an octave apart may be termed an **"augmented 7th."**



Such intervals, together with a Dim. 9th,



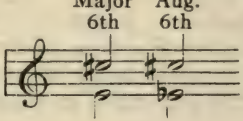
are to be met with in modern works. The underlying idea is to show scale motion rather than harmonic progression.

37. The following plan may be of practical use to students who experience some difficulty in naming given intervals: (1) find the numeral value; (2) mentally run up the major diatonic scale, making the lower note the key-note; (3) correct with inflection. Thus, to find, say, the augmented sixth below *C-sharp*, take six letter-names downwards: *C B A G F E:* run up the scale

1 2 3 4 5 6

of *E*: — *E F*♯ *G*♯ *A B C*♯ *D*♯ *E*.

A major sixth below *C-sharp*, therefore, is *E*; and an augmented sixth — *i.e.*, a semitone greater — is easily made by lowering the *E* to *E-flat*.



38. Intervals are further divided into two classes: **Consonant** and **Dissonant.** A consonant interval is obtained when two notes are in agreement — such agreement occurring when the notes struck simultaneously, are pleasing to the ear without further progression. A dissonant interval, *per contra*, occurs when two notes played together are not satisfying until a further progression allays their restive tendency. The laws governing consonant and dissonant intervals apply equally to consecutive notes as well as simultaneous combinations. Other terminology embracing the meaning of consonant and dissonant, includes, **Consonance, Dissonance, Concord, Discord, Concordant** and **Discordant.**

39. But before tabulating intervals into these two classes, a word of explanation may be of interest in suggesting the position taken by the modern harmonists and composers. The evolution of the musical mind tends towards the complex — that is to say, it strives to create intimate relationship between sounds which, years ago, were considered strongly antagonistic. To cull an example from remoter times, reference to the Greek system — a system which classified the third and the sixth as discordant — is of striking significance in comparison with our own. But modern composers have gone much further than the classicists perhaps ever dreamed of. A few years ago a distinguished musical historian — Professor Hadow — prophesied that the minor second, the most dissonant of the dissonances, might become in time to be regarded as a concord. That this has come to pass already can

only be doubted by those who have great aversion to our modern schools of composition, and particularly to those of recent French origin.

40. In the following tables no departure has been made from the older custom of classification, consonance and dissonance being divided as understood by the great classicists.

CONSONANT	DISSONANT
All perfect intervals.[1]	The major and minor seconds and sevenths.
The major and minor thirds and sixths.	All diminished and augmented intervals.

The consonant intervals are sometimes subdivided into **"perfect"** and **"imperfect,"** as follows:—

CONSONANT INTERVALS

Perfect	**Imperfect**
Perfect 5th, Perfect 4th. Unison, Octave	Major 3rd, Major 6th. Minor 3rd, Minor 6th.

While dissonant intervals contain those whose tones are actually discordant as well as those merely discordant by notation.

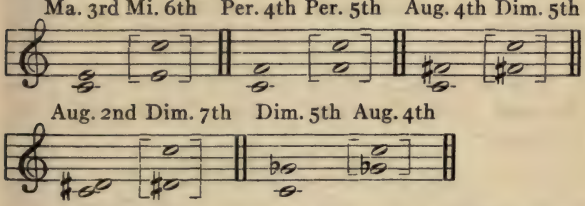
DISSONANT INTERVALS

Actually discordant	**Discordant by notation**
Major and Minor 2nds and 7ths. Augmented 4ths, Diminished 5th. Augmented and Diminished Unison Augmented 6ths, Diminished 3rds and 8ths.	All others

Students would do well to recognize intervals by ear. This is the first step towards the acquiring of a "tonal vision" — *i.e.*, the ability of hearing without actual audition — an indispensable thing for freedom in the writing of harmony.

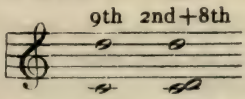
[1] In strict Counterpoint the perfect 4th is regarded as dissonant except when occurring between a middle and upper part.

41. Intervals are said to be **"Inverted"** when the lower note becomes the higher, and vice versa. Another, and perhaps clearer definition, is to say that the inversion of an interval is **"the remaining portion of an octave from which that interval has been subtracted."** Inversions of consonant intervals remain consonant, dissonant intervals inverted likewise remaining dissonant.



In the foregoing examples the inversions are written in brackets. It will be noticed that major becomes minor, and augmented becomes diminished, and likewise vice versa; but perfect remains perfect.

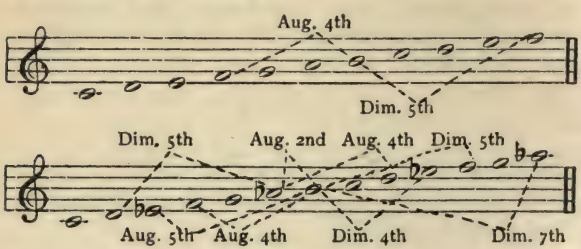
42. Intervals of wider distance than an octave are termed **"Compound."** A compound interval, however, may always be reduced to the formula of a simple one plus an octave. Thus a 9th, for example, may be expressed as that of a 2nd plus an octave.



This is important only so far as to explain that the characteristics of compound intervals

are always the same as their simple equivalents — if one may use that term in a somewhat loose sense. Thus, a major tenth is consonant like the major third, and, indeed, partakes very much of the character of the third; a major ninth, being, likewise, an enlargement, as it were, of the major second, remains dissonant and requires the same special treatment allotted to dissonance.

42*a*. Candidates for examinations are sometimes asked to determine the scales in which certain given intervals are found. The best plan is to examine where such intervals exist in the diatonic scales so that the relative positions of the upper and lower note with the tonic may be readily seen. When the intervals are major or minor, this should be sufficiently easy to do without example; but wheen augmented or diminished intervals are used, the following tables may be of help: —[1]



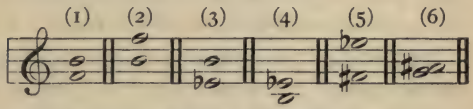
Thus it will be seen that:

(1) An interval of a dim. 5th has its lower note (1) as a **Leading-note** in a major or minor scale; (2) as a **Supertonic** in a minor scale.

(2) An interval of an aug. 4th has its upper note (1) as a **Leading-note,** major or minor scale; (2) as a **Supertonic** in a minor scale.

[1] The Aug. 6th is found only in the chromatic scale.

(3) An interval of an aug. 5th has its upper note as a **Leading-note,** minor scale only.
(4) An interval of a dim. 4th has its lower note as a **Leading-note,** minor scale only.
(5) An interval of a dim. 7th has its lower note as a **Leading-note,** minor scale only.
(6) An interval of an aug. 2nd has its upper note as a **Leading-note,** minor scale only.



(1) Aug. 4th: *C*-major, *C*-minor, *A*-minor.
(2) Dim. 5th: *C*-major, *C*-minor, *A*-minor.
(3) Aug. 5th: *C*-minor.
(4) Dim. 4th: *C*-minor.
(5) Dim. 7th: *G*-minor.
(6) Aug. 2nd: *B*-minor

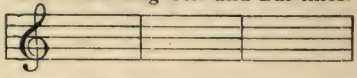
43. The study of scales and intervals constitutes the requisite preliminary to an understanding of pitch-value in music. Since the advent of "Measured Song" — about the thirteenth century — music became rhythmic in character, and the laws concerning this should now be studied.

CHAPTER IV

TIME AND RHYTHM

44. In our "written art-music" (see ¶1) when successions of notes of different pitch follow one another, some sort of regular rhythmic pattern ensues analogous to the measured tread of a regiment of soldiers on the march. In actual marching, of course, emphasis is given to alternate steps, and is regulated by the sergeant's voice; in music, emphasis is either on alternative throbs, or else is divided into one strong pulse followed by two weak ones, and is designated by lines drawn perpendicular to the stave and known as **"bar-lines."**

Stave showing Clef and Bar-lines.



The distance between any two bar-lines is known either as a **"measure"** or a **"bar"** — the former term is preferable, and is adopted in this work.

45. The words **Time, Accent,** and **Rhythm** are to some extent interchangeable and should be clearly understood. **Time** primarily means: **"The number of measured steps or throbs within a measure."** Accent means: **"The**

grouping of such throbs into 'accented' and 'unaccented'." Rhythm is **"The plurality of time and accent"** — *i.e.*, **"The regular and constant recurrence, usually over a number of measures, of well defined accented and unaccented beats."** Often, however, the term rhythm applies to short groupings of notes of a well defined accented pattern; in addition it also denotes a certain rigidity, dependable upon the well-marked emphasis of the accented beats, strictness of time, and the absence of anything appertaining to the evasive. In ordinary usage, Time is meant to include Accent; it is also used to denote the quick or slow movement of the pulses, the indication of which is denoted by a metronome mark (see ¶92*a*), or by some well understood word placed at the beginning of the movement and at such places where a change of movement is required.

46. Time is indicated at the beginning of each movement by a **Time-signature** — two figures written like a fraction, but without the dividing line. The lower figure denotes the unit of measurement constituting the pulse; the upper denotes the number of such pulses within the measure. The lower figures may be conveniently tabulated as follows: —

1 representing the **whole note,** rarely used.
2 representing the **half-note,** more often used.
4 representing the **quarter-note,** of common occurrence.
8 representing the **eighth-note,** of common occurrence.
16 representing the **sixteenth-note,** of less common occurrence.
32 representing the **thirty-second-note,** very rarely used.

The upper figures that may be met with are more numerous: —

$\frac{1}{1}$, such as $\frac{1}{1}$ — *i.e.*, **one whole note** within the measure, rarely used.

$\frac{2}{2}$, such as $\frac{2}{4}$ — *i.e.*, **two quarter-notes** within the measure, of common occurrence.

$\frac{3}{3}$, such as $\frac{3}{4}$ — *i.e.*, **three quarter-notes** within the measure, of common occurrence.

$\frac{4}{4}$, such as $\frac{4}{4}$ — *i.e.*, **four quarter-notes** within the measure, of common occurrence.

$\frac{5}{5}$, such as $\frac{5}{4}$ — *i.e.*, **five quarter-notes** within the measure, of less common occurrence.

$\frac{6}{6}$, such as $\frac{6}{4}$ — *i.e.*, **six quarter-notes** within the measure, of common occurrence.

$\frac{7}{7}$, such as $\frac{7}{4}$ — *i.e.*, **seven quarter-notes** within the measure, rarely used.

$\frac{8}{8}$, such as $\frac{8}{8}$ — *i.e.*, **eight eighth-notes** within the measure, rarely used.

$\frac{9}{9}$, such as $\frac{9}{8}$ — *i.e.*, **nine eighth-notes** within the measure, of common occurrence.

$\frac{12}{12}$, such as $\frac{12}{8}$ — *i.e.*, **twelve eighth-notes** within the measure, of common occurrence.

47. Having mastered the principles of Time-signature, it is necessary to understand Time in its relation to Accent. Accented pulses occur, unless marked otherwise by special sign, on the first of each measure. The following table explains the classification of the more simple Times: —

DUPLE	TRIPLE
2 beats in a measure, alternate strong and weak.	3 beats in a measure, one strong followed by two weaker pulses.

Common or **Quadruple**

4 beats in a measure with duple rhythm.

Common or **Quadruple Time,** it will be seen, therefore, is merely an extension of the **Duple** principle: literally it is like two measures of Duple Accent within the same measure.

Triple Time may also be extended the same way, not only two-times, but also three-times and four-times. A special nomenclature, invented by theorists, while unnecessary and confusing, is nevertheless sometimes asked for in examination papers, *viz.*: —

Two groups of Triple Accent within the same measure become known as **Compound Duple Time.**

Three groups of Triple Accent within the same measure become known as **Compound Triple Time.**

Four groups of Triple Accent within the same measure become known as **Compound Quadruple Time.**

Bearing this in mind, we can see the two divisions in the following table: —

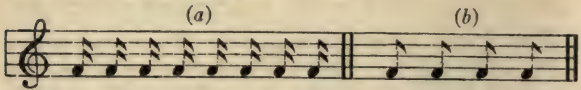
DUPLE ACCENT

Simple Duple	**Common** or **Quadruple**
i.e., 2 beats in a measure	*i.e.*, 4 beats in a measure

TRIPLE ACCENT

Simple Triple	Compound Duple	Compound Triple	Compound Quadruple
3 beats in a measure	6 beats in a measure	9 beats in a measure	12 beats in a measure

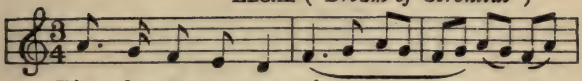
48. Before giving examples of all these, an explanation concerning the grouping of notes of lesser time-value than the quarter-note is perhaps advisable. Eighth, sixteenth, thirty-second and sixty-fourth notes are grouped together, when written for instrumental music, to show which note coincides with the beginning of each beat. The first note of such a group, therefore, has always a degree of emphasis; but no accented throb or beat (except in the case of syncopation) may come on any other note of such a group, or may it fall on the middle of a sustained note or rest. For example:



would be written:

It should be added, however, that this does not apply to vocal writing; for it has become a settled custom that if a word or syllable is sung to one note, of however short a time-value, that note has a separate stem. Should, however, one word or syllable be carried over more than one note, a bracket is used, as in the following example: —

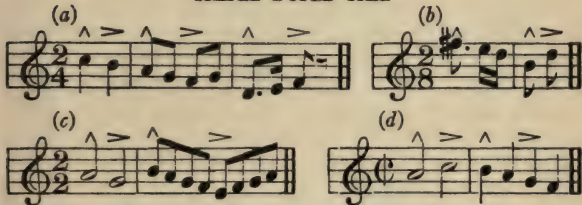
ELGAR ("*Dream of Gerontius*")



49. For convenience in comparison, examples of the various Times above defined are now given. This sign ∧ will be used for the strong and for a medium accent, and this > for a weak accent.[1]

DUPLE ACCENT

SIMPLE DUPLE TIME

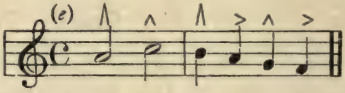


The Time shown in example (*b*) is not often met with; that at (*d*) was customary with the classical composers and is called ***Alla capella*** (see also ¶50). In modern notation — that is in the works of modern composers — the *alla capella* signature is usually discarded for the simpler method as at (*c*).

49*a*. Students will have observed that there is perfect similarity in the above Time-accents, and the question arises as to in what way they differ. The answer, which is a little difficult,

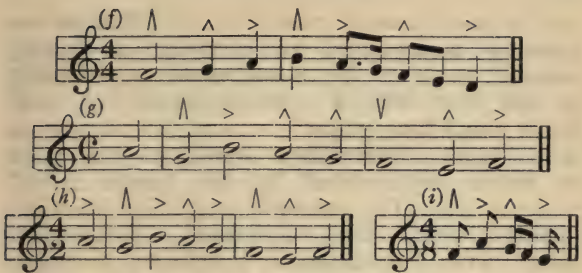
[1] But it should be remembered that this distinction in the degrees of emphasis is more arbitrary in actual practice than these rules suggest. The context of the music often suggests a more uniform pattern of accents, particularly between those of "medium" and "weak."

and is open to much exception, is, **"That we are growing accustomed to consider a quickly moving pulse to be more easily represented to the eye with a note-equivalent of relatively small time-value,"** — as at (*b*), or perhaps as at (*a*): — **"whereas a slowly moving pulse is better represented by the longer note,"** — as at (*c*). The example at (*d*) is sometimes classified with the "Common" Times. Its usage with the classical composers is traceable to the quickening of the "Four" or "Common" Time to such extent that the individual beats lose their sense of separate and distinctly marked steps, and in consequence the impression of a simple duple accent succeeds that of the "common" or "quadruple" aforesaid. This will be better understood by comparing the foregoing example (*d*) with the following example (*e*): —



Here the semi-circle (𝄵) denotes four pulses within the measure, whereas at (*d*) the line drawn through the semi-circle (𝄴) indicates a speed-movement of almost twice the quickness, with the result that the mind instead of receiving an impression of four beats within the measure, receives rather that of two.

50. Modern custom usually discards the semi-circle sign for the figures $\frac{4}{4}$. Examples of this, together with other Common and Quadruple Times, should now be examined.



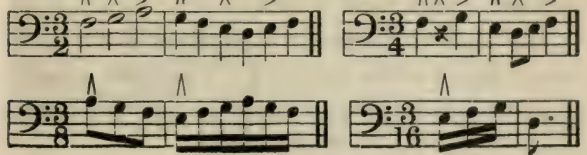
The examples at (*g*) and (*h*) are identical, and are used mostly in Church Modes. The barred semi-circle at (*g*), in this case called ***Alla Breve* Time,** is identical in appearance with that shown at (*d*). For convenience, the signs may be tabulated as follows: —

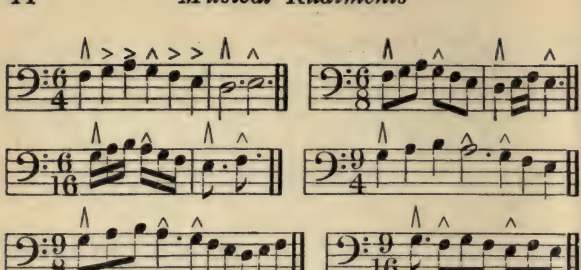
𝄵 The sign for **Common Time** now written $\frac{4}{4}$

𝄶 The sign for ***Alla Capella* Time,** now written $\frac{2}{2}$

𝄷 The sign for ***Alla Breve* Time,** when used in Church Modes and expressed more literally by the figures $\frac{4}{2}$

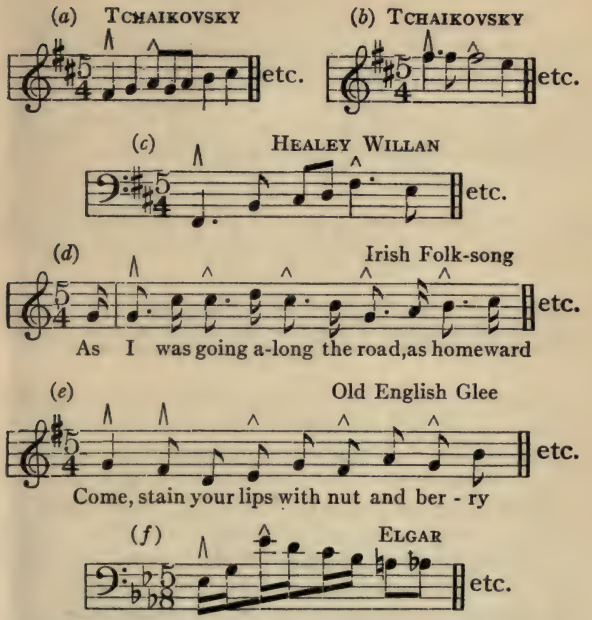
51. Examples of Times with Triple Accent are easily classified:

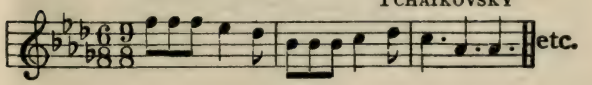


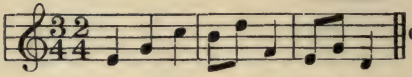


of these $\frac{3}{16}$, $\frac{6}{16}$, $\frac{9}{16}$, $\frac{12}{16}$ and, to a lesser extent, $\frac{9}{4}$ and $\frac{12}{4}$ are not of common occurrence. Occasionally $\frac{6}{2}$ is met with in Ecclesiastical Modes.

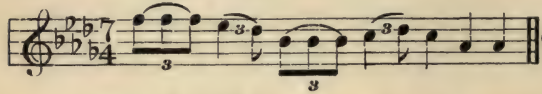
51*a*. In ¶44 it was stated that when a rhythmic pattern ensues, we have either accented throbs or alternate beats, or, in trinal fashion, on every third beat. In some kinds of folksongs, however, as well as in modern music, which seems always tending to the complex, this classification is insufficient. Perhaps the most common departure occurs when a measure contains five beats. In some cases this is merely duple-accent alternating with triple-accent, or vice versa, as in the following examples (*a*), (*b*), (*c*); but in other cases, as in example (*d*), (*e*) and (*f*), this explanation cannot suffice, and only the context of the melody suggests where a second accent, if any, should occur.

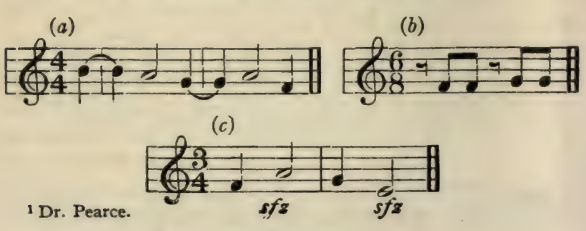


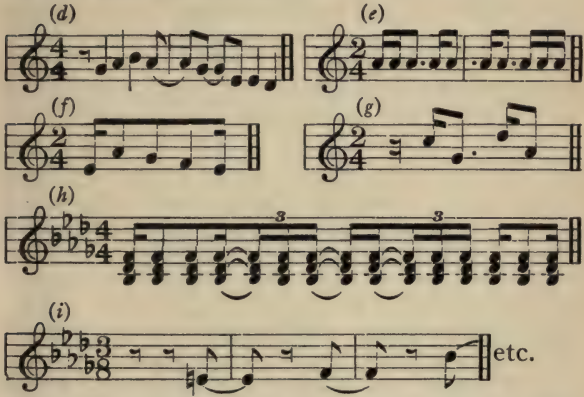
52. Examples of seven beats in a measure are rare except in the music of the East. And it is more customary when such a rhythm does occur to indicate it with a double Time-signature — a method which shows the more clearly the alternating duple and triple rhythm which constitutes this beautiful, though unusual, time.

BRAHMS



It will be felt, however, that the complete rhythmic pattern is more clearly shown in both the above examples by a single Time-signature,— $\frac{7}{4}$ — the objection to such a plan being the difficulty of indicating the accents.

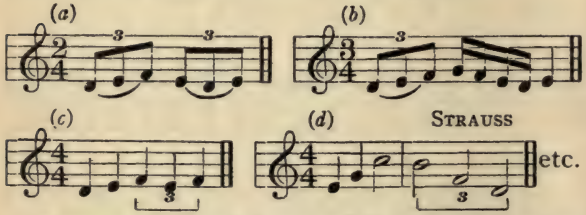


53. We have now to consider the means by which rhythmic patterns are disturbed or departed from. Chief among these is that known as **Syncopation.** This has been aptly defined as **"disturbed accent"**[1] — in other words: **"When emphasis is demanded on other than, or besides, the regular strong beats."** This occurs when a strong beat is tied (¶102) to a preceding weak one, as at (*a*); or, when the strong beat falls on a rest, as at (*b*); or, when the accent is changed by special sign, as at (*c*):

[1] Dr. Pearce.

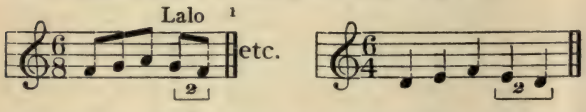
The following more complicated examples should be carefully examined: —

In examples (*e*) and (*g*) — both from a Beethoven String-quartet — a tied note is written as a dot — (see ¶11). In the exceedingly complex figure shown at (*h*) — from Wagner's "Dusk of the Gods" — the second beat falls in the middle of the second eighth-note. The last example (*i*) is from Liszt's "Mephisto Waltz."

54. Finally we have to consider the changing of the time-values of notes which occurs when a figure written above or below any group indicates some exception in the sum-total time-value. In examination papers students may often find difficulty in giving the correct Time-signature owing to this mode of indicating rhythmic change, consequently the most careful study should be spent in understanding and mastering this common device.

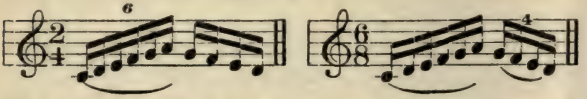
55. In examples (*a*) and (*b*) we see the eighth-note accelerated to the speed of one-third instead of one-half of the quarter-note. In this conjunction three eighth-notes are known as a **Triplet.** At example (*c*) three quarter-notes equal in value that of the half-note, at (*d*) three half-notes equal the value of a whole note.



Conversely, two notes may be retarded to the total time-value of three by the figure *2*:

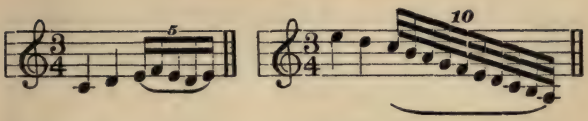


Again, six notes may be accelerated to equal four of the same degree, and vice versa:

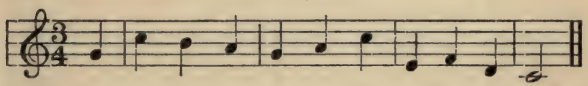


and any other irregular numbers are indicated the same way:

[1] The above rhythm is also written thus:



56. Compositions sometimes begin with an unaccented beat, in which case the full measure is not written. It is customary that the fraction of the measure taken at the opening is deducted from that of the close:



57. Students are sometimes asked to prove their knowledge of the laws of Time by affixing bar-lines to a piece in which this primary essential has been omitted. In such cases it is advisable to begin at the *end* and work backwards, rather than from left to right. The following hints may be of help: —

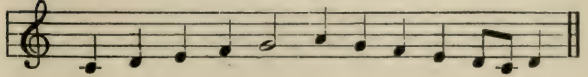
(1) The last measure must be of full value, unless as shown in ¶56.

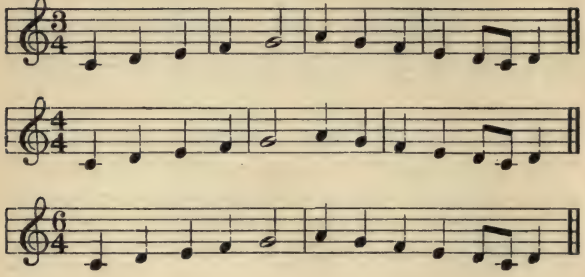
(2) The bar-line must never fall in the middle of a note or rest, or in the middle of a group of notes bracketed together.

(3) The bar-line should not fall between a note and its dot or a rest and its dot.

(4) It is often possible for given notes to be "barred" in more than one Time.

Examples



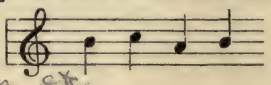


CHAPTER V

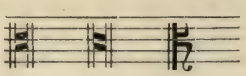
COMPRESSED AND OPEN SCORE; THE C-CLEF; TRANSPOSITION

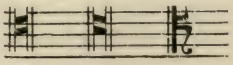
58. Music, as a general rule, consists either of a melody supported by accompaniment, or a series of melodies or melodic outlines woven together. It is necessary, however, that such parts of a composition as are meant to sound together, should, in at least one specially arranged copy, be presented to the eye in a way that could be read by a single performer or conductor. This necessitates the writing of the component parts or staves one below or above the other, the bar-lines in each case coinciding. Such a copy is called either a **"Score"** or, sometimes, a **"Full Score."** Vocal part-writing, that is to say, music written for a combination of different voices, has often four parts, namely: **Soprano, Contralto, Tenor** and **Bass**; and if each voice part has its own stave the conductor's copy will be said to be in **"Open Score"**; but if the soprano and contralto parts be written on one stave, and likewise the tenor and bass, the said copy would be known as a **"Compressed Score."**

59. In writing for compressed score, care must be taken that the stems of the notes of the higher

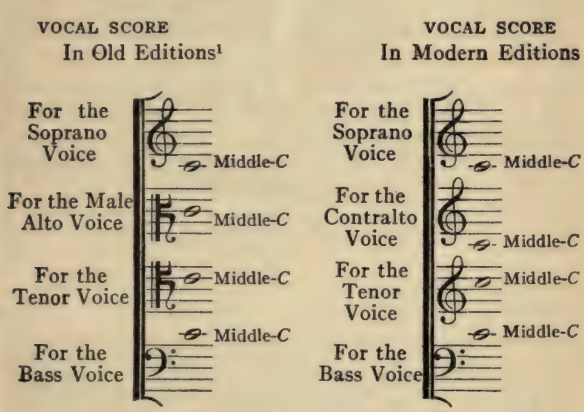
voice always point upwards, and, contrariwise, those of the lower voice must point downwards. In open score, however, any notes having stems written above the third line should have them pointing downwards, and conversely, if the notes are below the third line their stems should point upwards. Notes on the third line may have their stems pointing either way. If the stems are downwards they should be on the left side; if upwards, on the right side, thus:

In modern vocal scoring the clefs are usually the Treble and Bass, the Tenor-part being written in the former, but actually sounding an octave lower than written. In older scores, however, this was not so, and the inner parts were written in the *C*-clefs.

60. The *C*-clef, said to be in shape an ornate development of the letter C, points the position on the stave of Middle-*C*. If the two slanting or parallel lines encompass the third line, it is called the **"Alto *C*-clef,"** or merely the **"Alto-clef"**; but if the two lines encompass the fourth line of the stave, it is called the **"Tenor *C*-clef,"** or merely the **"Tenor-clef."**

Types of Alto-clef:

Types of Tenor-clef:



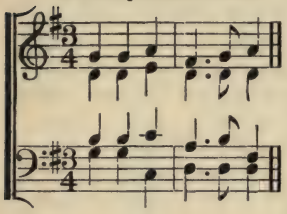
And the order in which they appear in open score would be thus:



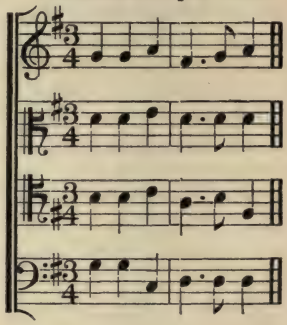
In older German editions, a *C*-clef written on the first line is sometimes met with — a practice which has wisely fallen into disuse. In instrumental writings the Alto-clef is used largely for the Viola; the Tenor-clef is used in writing for the Violoncello, the Bassoon, the Tenor- and Alto-Trombones, etc. Exercises in transcribing from compressed to open score are often asked for in examination papers. Care should be taken that the inflections denoting the Key-signature are written in the correct places, and also that the meaning of "open" score in all such cases is that appertaining to the older editions.

[1] This plan may have originated from the association of early music with the church, and the assumption, therefore, that the choir consisted of men and boys.

In Compressed Score



The same in Open Score



61. When a composition is re-written or performed in a different key to that of its original, it is said to be **"transposed."** Transposition, therefore, suggests merely a **"change of key."**[1] It is necessary, however, to distinguish between **Transposition** and **Modulation,** since a certain similarity may be misleading.

61*a*. **Modulation** is the name given to the passing from one key into another, which occurs during the progress of a movement. To understand this more fully one should turn to ¶21, where it was stated that each note in a scale has some relationship to the Tonic or Key-note, and that this Tonic owes its position of paramount importance to the support given it by the other notes of the scale. A parallel may be suggested

[1] Transposition may be affected from one clef to another, or from one octave to another, in which case a change of key need not occur.

by describing (as did the Chinese in their scale) the Tonic as the "Emperor" and the other notes as the "Emperor's" supporters. But if the course of the melody or harmony be such that this support or allegiance be withdrawn from the original "Emperor," or Tonic, and transferred rather to some new note, a modulation is said to have occurred. Modulations are of great frequency in modern music; in fact, since the adoption of the **Even-tempered Scale** (see ¶26) composers rarely remain within the boundaries of one key for any long period.

62. In examination papers, questions on transposition are of frequent occurrence, and the following hints may be of some help towards the successful answering of such: —

(1) **Change the Key-signature.**

(2) **Note the relative position of the respective Tonics.**

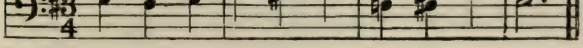
(3) **Remember that the relative positions do not change.**

(4) **Affix accidentals afterwards, taking care to remember that in the transposed version they may not *necessarily be the same* as in the original.**

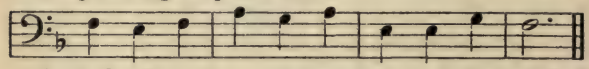
We will now illustrate these points with some examples:

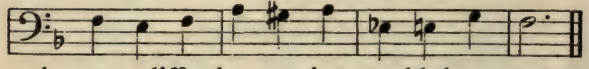
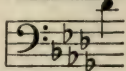
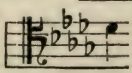
62*a*. At (*a*) there are four measures in the key of *G*.

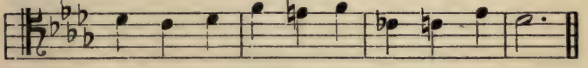
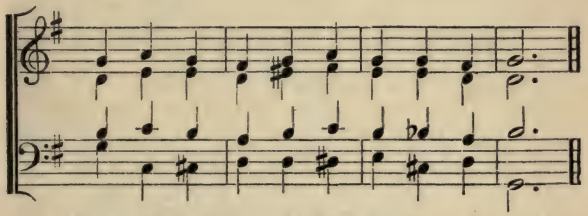
(*a*)

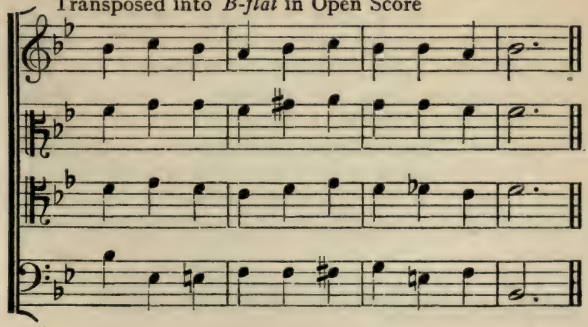


To transpose this a second lower into the Key of *F*, the signature must be changed: then it will be seen that the Tonic of the new key (*F*) occurs *one step lower* on the stave; and, likewise, each note will be a corresponding step lower:



And finally, the accidentals must be added as follows: — in the second bar of the original, the sharp prefixed to the second note raises the pitch a semitone; and in the same way a sharp prefixed before the note *G* would have a corresponding effect in the new version. But in the third measure the effect of a natural in the original lowers the pitch a semitone, whereas a natural in the new version would leave the pitch unaltered. Consequently a flat sign will be necessary, and for the second note a natural sign will replace that of the sharp.

A more difficult exercise would be, say, to transpose the same passage a diminished fifth higher, using the Tenor-clef. To do this we must ascertain that a diminished fifth higher would give us *D-flat*, with its signature of five flats: Further, that the Tonic *D-flat* would be written in the Bass-clef, thus:  and in the Tenor-clef, thus: 

Now, a comparison of the position of the new Tonic in the Tenor-clef, with that of the old Tonic in the Bass-clef, will show that they occur in identically the same position in the stave; and if the accidentals be carefully considered, no serious difficulty should be encountered in understanding the following solution: —

Examples like the following should be practised so that technique may be gained in this kind of writing.

Transposed into *B-flat* in Open Score



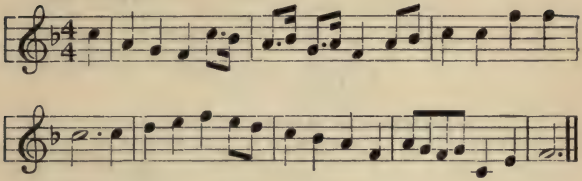
63. In cases where the key desired is not stated, the interval separating the two Tonics alone being given, students must be careful to ascertain the nomenclature of the new key so that the correct signature may be affixed. Thus a passage written in *D*-major, transposed a diminished fifth higher, would naturally be in *A-flat* major and would require the Key-signature of *A-flat*.[1] To determine the key of a passage, students should turn to the chapter on Triads — Chords of the Dominant-7th, etc.,— in which such questions will be treated.

64. Transposition from a major to a minor key, or vice versa, is not often asked for, because, unless a melody be specially constructed so as to sound agreeable in both modes, considerable deviation from exactness of interval will often ensue. The only hints, therefore, that can be given are such as concern the third, sixth and seventh degrees. Of these, the third will, if the new scale be in the minor, always be a minor third above the key-note, whilst the sixth and seventh, if proceeding upwards, may be major, and, contrariwise, minor if descending. But, should the sixth degree be followed by some other degree than the seventh, it will probably be minor, while the seventh if followed by the eighth or Tonic will be the major.

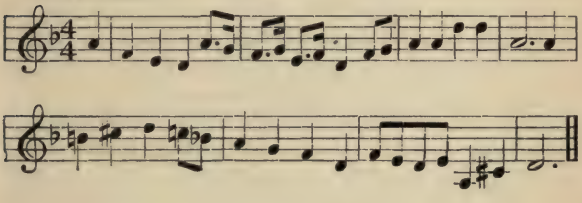
The following examples show an old English Air, first, as it should appear in the major mode, and, secondly, transposed into the minor mode.

[1] Likewise a passage in the minor, for instance in *D*-minor, if transposed a major third higher, would require the key-signature of *F-sharp* minor, i.e., three sharps.

In *F*-major



In *D*-minor



CHAPTER VI

ORNAMENTS; AGRÉMENS; GRACES

65. Music is often embellished by what may be described as **"decorative notes"**—notes, though not perhaps of vital importance, yet, are of a kind which add attractiveness and charm to pieces which would otherwise bespeak a certain bareness or hardness of outline. Such "decorations" are usually termed **"Ornaments"** or **"Graces,"** or sometimes by the French word, *Agrémens,* and they are written either by signs or by notes printed in small type. Their introduction into music dates from about the year 1670, and is sometimes attributed to a French organist, by name, Chambonnières.[1] Speaking very generally, the music of the eighteenth century is prolific in ornaments; and to those who find parallels between music and reflection of life, the prettiness of much of such writing has its counterpart in the "wit and coquetry" of the salons and aristocratic life of the period. It is worthy to record, however, that after the French revolution (1793) there is a notable decrease in such "manners"; and a style of more simplicity, perhaps one might say, of a more "democratic" nature, gradually supersedes the other and manifests itself in a variety of unmistakable ways.

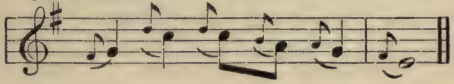
66. The Graces more commonly met with include the **Appoggiatura or Leaning-note, the**

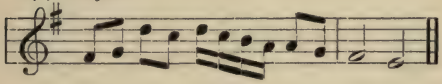
[1] But their presence in old English Virginal Music probably antedates this.

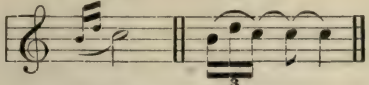
Acciaccatura or **Crushing-note,** the **Mordent,** the **Turn,** and the **Trill** or **Shake.** The rules concerning the writing and performing of these will now be explained.

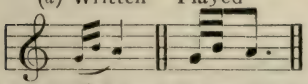
67. First, the **Appoggiatura** or **Leaning-note** — the least ornamental of the ornaments — is usually written in the form of a small eighth-note[1] immediately preceding a principal note. Its time-value is half that of the principal note, whether this be a long or short note.

(*a*) Written



(*b*) Played

The **Double-appoggiatura** — *i. e.*, two short notes preceding a principal note — is usually written in the form of two small sixteenth-notes. The actual speed-value of these two notes is more a matter of judgment than of rule, although generally speaking, they are played more quickly if the principal note is of short duration.

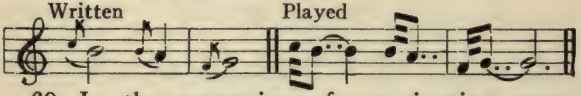
(*c*) Written Played

(*d*) Written Played



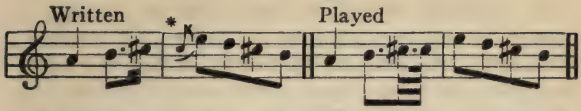
[1] Also written as a small sixteenth before a (principal) eighth-note and as a small quarter before a (principal) half-note. See also note in Appendix.

In modern notation the passage would of course be written as played, the older mode of notation, met with in the works of the classicists and pre-classicists, having for its data a rule that **"Discords should not be allowed on strong beats."** This rule was inconvenient to the composers who found that discords *on* the beats were exceedingly useful and enriching; so they represented the offending note to the eye as too small a thing to make trouble over.

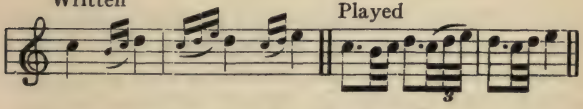
68. The **Acciaccatura** or **Crushing-note,** also known as the **Short Appoggiatura,** is written usually as a small eighth-note, with a stroke across the hook. In value, it most nearly approaches that of a thirty-second note, and that amount must be deducted from the principle note which it precedes.



69. In the answering of examination ques tions, this explanation as to the mode of rendering the Acciaccatura is generally deemed sufficient; but it should be added that in actual performance there are certain exceptions. For instance, under the rule given it necessarily follows that the accent falls on the small note; and although this may be correct in many instances, at other times, the character of the rhythm may be thereby interfered with or disturbed. Consequently, it may happen that the thirty-second note, instead of being deducted from the principal note which follows, is rather deducted from the note which precedes:

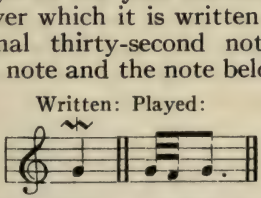


A small note thus played is known as a ***Nachschlag,*** no English equivalent existing. The ***Nachschlag*** is not limited to a single note, but may contain groups of two, three, or even more notes:



In modern music the *Nachschlag* is usually written out in notes of ordinary size. There are, however, exceptions occasionally met with, notably in the Liszt "Rapsodies," and certain pianoforte works of Chopin.

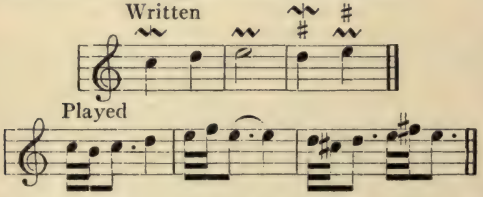
70. The **Mordent** — written thus ∿, and played always on the *first* fraction of the principal note over which it is written — consists of two additional thirty-second notes — namely, the principal note and the note below:

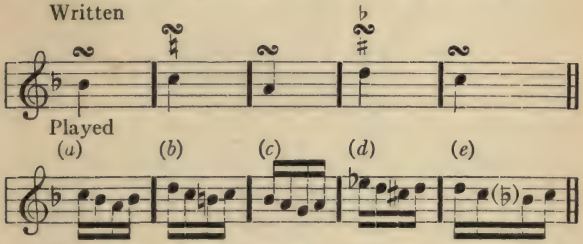


To simplify terminology, when this rapid alternation occurs between the principal and the note *above*, it is called an **"Upper Mordent,"** although

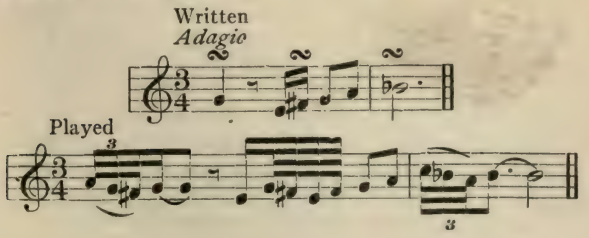
* Also occasionally written so :

in learned terminology it is usually spoken of as the *Pralltriller.* The Lower Mordent is distinguished from its "upper" by a short vertical line, thus: Lower Mordent: Upper Mordent:

In addition to the examples of Mordents given below, other and more complicated styles abound in the works of great composers, notably of Bach, and others. For an explanation as to the rules governing their mode of performance, students must turn to works on that subject or to the excellent articles on same in Grove's "Dictionary of Music and Musicians."

71. The **Turn,** one of the most graceful of the ornaments, is indicated by a sign resembling somewhat that of a curve, ∾ and placed above or slightly to the right of a given note. The simplest mode of rendering is that of four notes, commencing with the note above the written note, then the written note, then the note below the written note, then again the written note. Generally the term **"principal note"** is substituted for the written note, while the note above is known as the **"upper auxiliary,"** and that below as the **"lower auxiliary."** The upper auxiliary is usually the next degree of the scale, and when this happens to be a semitone,

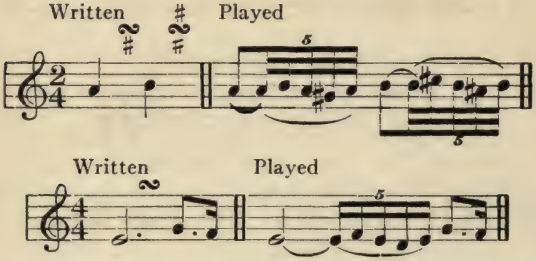
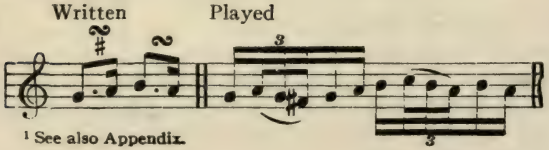
the lower auxiliary is usually the distance of a tone below. But, should this upper degree be a tone above the principal note, it is more customary for the lower note to be only the distance of a semitone below. Turns having both upper and lower auxiliaries of the same interval are of rarer occurrence, see examples (*d*) and (*e*).

The mode of indicating signs of inflection is also seen in examples (*b*) and (*d*).

72. But it must be remembered that the turn never departs from its function of an appendage to the principal note, and therefore is rendered always with sufficient quickness as to partake of this character. Thus with a principal note of sustained character, the correct rendering would be as follows:

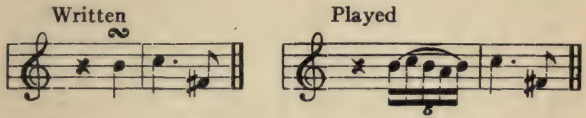


More fanciful, and perhaps more complex renderings, also abound and cannot be treated in anything approaching thoroughness in this work. For the ear alone being arbiter, it can often happen that discrepancy exists between the minds of different performers, and, indeed, it would be difficult to deny that in many cases different interpretations are equally appealing.

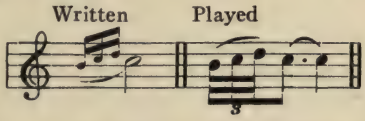
73. Nevertheless, a few of the more arbitrary examples will now be appended, as they are of constant occurrence, especially in the works of the great classicists.

1. **Turns** written after (or to the right) of the principal note are often of five notes, thus: —

II. Dotted notes having turns, and followed by a note of half value are, if the passage is in quick *tempo*, rendered somewhat differently: —[1]

[1] See also Appendix.

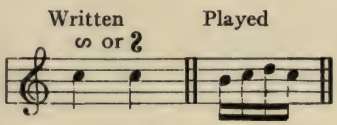
III. Turns preceded by a rest are often of five notes: —



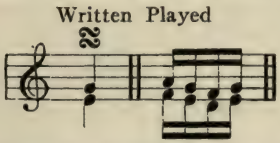
IV. **Inverted Turns,** *i.e.*, — Turns which commence with the lower auxiliary — are sometimes written as follows: —



Or they may be indicated by a slight variation, thus: —

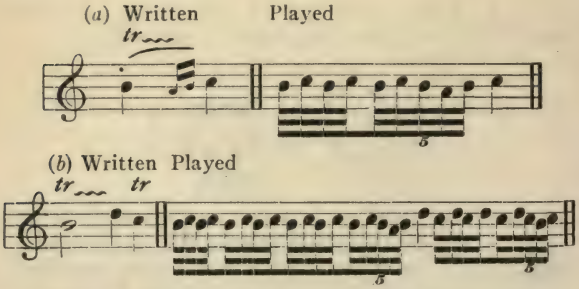


V. A **Turn** occurring in two parts at once may be indicated with a double sign 𝄋:

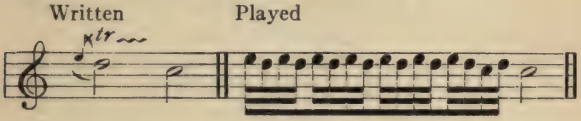


In modern works, however, the tendency is rather to avoid such abbreviations and to write out in full the notes constituting the ornament — this applying not only to double Turns but, in a certain measure, to single ones as well.

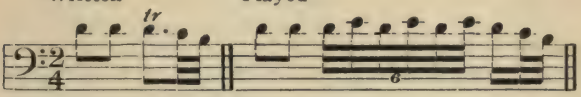
74. The **Shake** or **Trill,** the most common of all the ornaments and possibly the oldest, consists of a rapid alternation between a given note and another a tone or semitone above. This alternation continues throughout the full time-value of the given note, if one excepts a slight variation in the mode or speed of ending. This mode of ending is spoken of as "the turn" of the shake, and generally consists of the introducing of a new subsidiary note situated one degree below the given note. Sometimes "the turn" is indicated with two small grace notes, as at example (*a*); in old music a sign resembling that of an elongated mordent was used, ∾∼ or ∾∾; or sometimes it is indicated by notes of ordinary size. At other times it is not indicated at all, see example (*b*), it being noticed, however, that it is followed by an accented note. The sign for the shake consists of the letters *tr.*, and in modern music a waved line ~~ is added if the given note is of long duration.



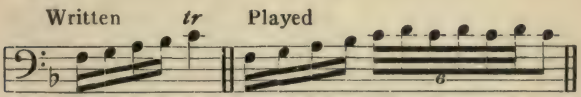
Should the composer desire the shake to begin with the subsidiary note instead of the given

note, the mode of indication is that of a small note resembling the acciaccatura, and placed immediately before the trill:

In the last example it will be seen that the final turn consists of four notes instead of five.

75. Shakes in which the final turn is omitted are often met with. In general they occur on notes of quick, or comparatively quick, time-value — as, for instance, the following passages from Marcello's Violoncello Sonata: —



Also:



but these exceptions, together with many others, lie perhaps outside the scope of this little book since it would have to be admitted that they would be of little or no help in the answering of examination papers. Students and performers desiring more information must be again referred to the excellent articles in Grove's "Dictionary" or in Dr. Harding's "Musical Ornaments."

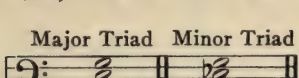
CHAPTER VII

TRIADS; THE COMMON CHORD AND ITS INVERSIONS; THE DOMINANT-SEVENTH

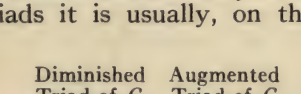
76. Whenever sounds of varying pitch are brought together by being sounded simultaneously or consecutively, questions immediately arise as to their relationship. The study of this relationship is synonymous with that of **Harmony.** A necessary preliminary to the study of Harmony is a knowledge of the **Common Chord** and the **Dominant-seventh** — the first named being a species of triad, and the second that of a tetrad.

77. A **chord** is the name given to a number of notes sounded simultaneously, it being understood that such notes produce agreeable harmony. A **Triad** constitutes a chord of three notes, the middle of which makes an interval of a third with the lowest, and the highest that of a fifth with the lowest. Any kind of third or fifth, however, is permissible. The **Common Chord** is that particular kind of triad which occurs when the fifth thus formed is perfect, and the third, major or minor.

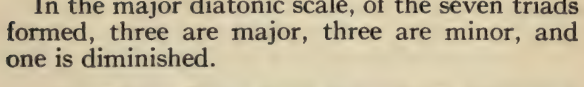
78. Taking *C* as the lowest note and with the major third and perfect fifth, the chord would therefore be known as **The Common Chord of *C*-major,** or, a **Major Triad on *C*.** With the minor third, however, it would become **The Common Chord of *C*-minor,** or, a **Minor Triad on *C*.**



With a diminished fifth, instead of a perfect, the chord would be that of a **Diminished Triad on *C*;** and with an augmented fifth, that of an **Augmented Triad on *C*.** In Diminished Triads the third is usually minor; in Augmented Triads it is usually, on the contrary, major.



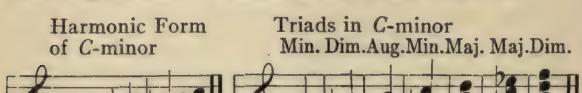
In the major diatonic scale, of the seven triads formed, three are major, three are minor, and one is diminished.



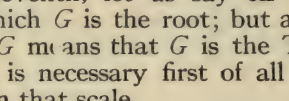
From this it will be seen that the chords on the first, fourth and fifth of any major scale are naturally major; but those on the second, third, and sixth, are naturally minor, while that on the seventh degree is always diminished.

79. In answering questions as to the triads of the minor mode it is advisable — unless the contrary be stated — to take such as are found in the Harmonic-scale only. With this premise we obtain two major triads — those which occur on the fifth or sixth degrees; two minor — those

on the first and fourth degrees; two diminished — those on the second and seventh degrees, and one augmented — that of the third degree.



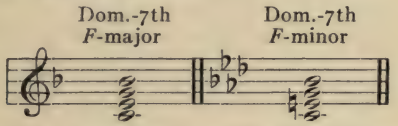
80. A **Tetrad** — a term not in very general use — in musical terminology means a **"chord of four different notes."** Probably the earliest tetrad, and the one of most common use, is that known as the **Chord of the Dominant-seventh.** But before proceeding with an explanation of this chord, it should be pointed out that care must be taken, when answering examination questions, to notice and distinguish between the prepositions **"on"** and **"of."**[1] A Dominant-seventh, let us say **on** *G*, means a chord in which *G* is the root; but a Dominant-seventh **of** *G* means that *G* is the Tonic of the key, and it is necessary first of all to find the Dominant **in** that scale.



81. In the second example it will be seen that the first step in building up this chord is to find the Dominant of the scale (see ¶20). To this note is added a third, fifth and seventh. In the major mode, and by keeping to the notes of the diatonic scale, the qualitative value of these

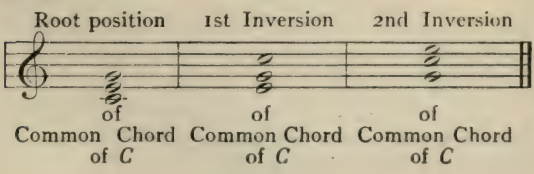
[1] The word "in" instead of "of" is also used.

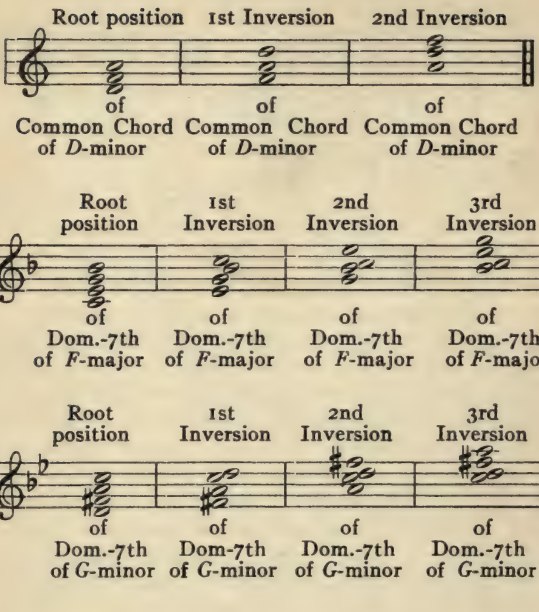
intervals will also be correct — the third being major, the fifth perfect, and the seventh minor. But in the minor mode, and with the correct key-signature, it will be necessary to raise the pitch of the third a semitone by an accidental, since the Dominant-seventh never permits of any variation from the above.



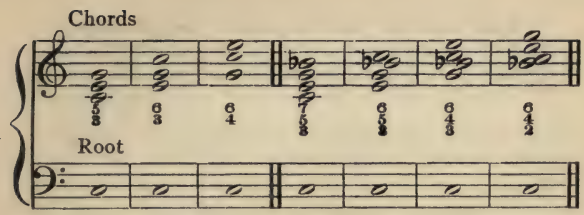
This may be expressed somewhat differently by stating that **"The Dominant-seventh is a major triad with minor seventh on the Dominant of the scale, and is the same in both major and minor modes."**

82. Chords, like intervals, may be inverted. In previous examples it will have been noticed that the root or generator of same — *i.e.*, the note upon which the chord is built — is always the lowest note, and when this occurs the chord is said to be in the **root position.** But should some other than this root be in the lowest part, the chord is said to be **inverted.** In the case of the common chord there are two inversions; but in that of the Dominant-seventh there are three.



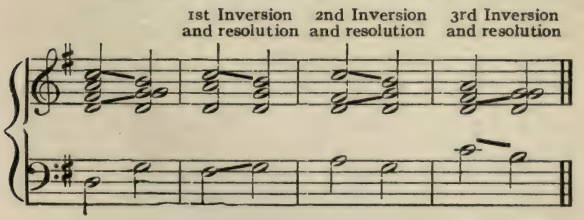


83. A further analysis of the above discloses the interesting fact that the intervals reckoned upwards from the lowest note are those represented by the odd numbers, 3, 5, and 7, *when the chord is in the root position;* but inversions have always some even number, and it will be found by experiment that this even number is, (1) the root of the chord, or, (2) in the case of more than one such number, that the lower or lowest of same is really the generator, *i.e.*, the root, on which the chord is founded.



83*a*. Candidates for examinations in Musical Rudiments, are sometimes asked to write the Dominant-seventh chord and its resolution — a resolution being a technical name for an additional chord. The choice of this chord, depending as it does on the satisfying of the restless tendencies of the first, is treated at length in books on Harmony. It must suffice, therefore, to say that a simple resolution is obtained by writing the Tonic chord for this purpose, care being taken that the seventh note of the Dominant proceeds *downwards* by one degree to the third of the Tonic, and third of the Dominant proceeds *upwards* by one degree to the root or octave of the Tonic.

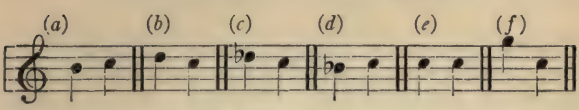
The Dominant-7th of *G* and resolution



84. As was stated in ¶63, students are often asked to determine the key of a given melody. To do this, two essentials must be remembered: (1) that the penultimate note (the last note but one) must be in the dominant chord, and the last note in the tonic chord of the same key: and, (2) having ascertained the key, the melody must be carefully scrutinized to ascertain from the Mediant or third degree, whether it is major or minor. Students would perhaps be well advised to work backwards and to examine the last note of the melody first of all. For instance, a melody ending, let us say on *C* might be either: (1) in the key of *C*, major or minor, in which case it would be a doubling of the root; (2) the *C* might be a minor third, in which case the key would be that of *A*-minor; (3) the *C* might be a major third, in which case it would be that of *A-flat* major; (4) the *C* might be a fifth, in which case we should have the key of *F*, major or minor. Tabulated into convenient form we see, therefore, the following: —

Last note of melody		Position of last note in final chord	Key
(1)	*C*	**Tonic**	*C*-major
(2)	*C*	**Tonic**	*C*-minor
(3)	*C*	**Mediant** (minor)	*A*-minor
(4)	*C*	**Mediant** (major)	*A*♭-major
(5)	*C*	**Dominant**	*F*-major
(6)	*C*	**Dominant**	*F*-minor

85. Next in order we must examine the penultimate note, that is to say, the last note but one. For the sake of clearness we will continue to suppose the last note to remain that of *C*.



The following table — an extension of that first given — will help in examining the two chords together:

Last note of melody	Position of last note in final chord	Key	Possible notes of penultimate chord
C	**Tonic**	*C*-major	Dom. of *C* — *i.e.*, *G-B-D-F*
C	**Tonic**	*C*-minor	Dom. of *C* — *i.e.*, *G-B-D-F*
C	**Mediant** (minor)	*A*-minor	Dom. of *A* — *i.e.*, *E-G♯-B-D*
C	**Mediant** (major)	*A♭*-major	Dom. of *A♭* — *i.e.*, *E♭-G-B♭-D♭*
C	**Dominant**	*F*-major	Dom. of *F* — *i.e.*, *C-E-G-B♭*
C	**Dominant**	*F*-minor	Dom. of *F* — *i.e.*, *C-E-G-B♭*

From this it should be clear by a process of elimination, that at (*a*) and at (*b*) three keys are possible — *i.e.*, those of *C*-major, *C*-minor or *A*-minor; at (*c*) and (*d*) only one — *i.e.*, that of *A-flat*-major, at (*e*) either *F*-major and *F*-minor; and finally at (*f*) — a progression not usual in simple choral works—either *C*-major or *C*-minor.[1]

86. To continue further: no difficulty should be experienced at (*a*) and (*b*) and (*f*) to differentiate between the possibilities of *C*-major and *C*-minor, such depending upon the existence and reiteration of the third — *E-natural* or

[1] Not *A-flat*-major, because the third does not rise. (See ¶83*a*.)

E-flat; and likewise at (*e*), the third of the key-note — *A-natural* or *A-flat* — will distinguish between *F*-major and *F*-minor. We are confronted, therefore, with the final question of deciding, at (*a*) and (*b*), whether the key is that of *C* or that of *A*-minor. Careful examination, however, will, in almost all cases, clear up any doubt on the matter, since if the key be that of *A*-minor, the sharpened Leading-note — *i.e.*, *G*♯ — in ascending passages, and more particularly in passages ascending a semitone,— will give unmistakable evidence of the feeling for *A* as the ground-tone of the final point of repose.

87. The following table may be of some assistance in helping students to decide more quickly the answering of such questions: —

(1) **A melody rising a semitone at its close** will have its last note either as a **Tonic** or **Minor third.**

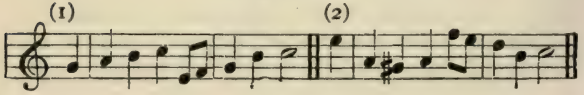
(2) **A melody falling a semitone at its close** will have its last note as a **Major third.**

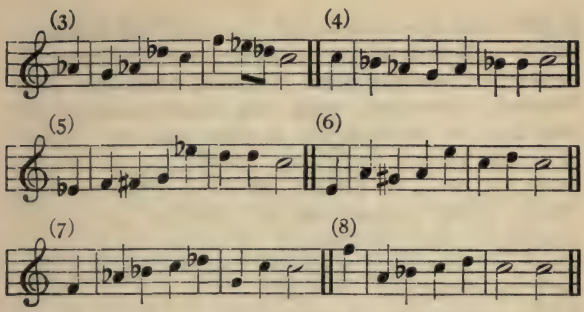
(3) **A melody rising a tone at its close** will have its last note as a **Major third.**

(4) **A melody falling a tone at its close** will have its last note as a **Tonic** or **Minor third.**

(5) **A melody having the penultimate and last note of the same pitch** will have its **Tonic a fifth lower.**

Examples





(1) *C*-major
(2) *A*-minor
(3) *A*♭-major
(4) *A*♭-major
(5) *C*-minor
(6) *A*-minor
(7) *F*-minor
(8) *F*-major

88. With this inclusion of the analysis of the two chords, we come to an end of what is termed **"Musical Rudiments."** But while further study brings one into the domain of Harmony, yet, it may be briefly pointed out that just as the principle of the modern diatonic scale is the in vesting of the Tonic with special significance — it being the starting and resting point of, generally speaking, all modern composition — so the discovery of Dominant Tonic harmony — *i.e.*, a chord on the Dominant followed by a chord on the Tonic, or vice versa, is the starting place for the principle of harmonic progressions. The first interval to be used in harmony was the fifth, since, after the octave, it jarred the least on human susceptibilities. The inclusion of the third — a note in the middle concordant with both of these — followed only after lengthy and laborious experiment; but, once this was estab-

lished it became clear that the same law of agreement which governed intervals taken simultaneously, also applied when they were taken consecutively, and, as a natural corollary, likewise to the triads of which they formed roots or generators.

89. In Chapter VIII will be found the meaning of the more common Italian terms in use, together with an explanation of certain abbreviations. Formerly, Italian was almost exclusively used as the language to express the necessary indications as to the manner of performance desired by the composer; but with the coming of the Romantic movement in Germany a certain wordiness was appended, and this led, in many cases, to the substitution of the native tongue of the composer, rather than to translations into what was a foreign speech. Nevertheless, the works of the classicists show, with very little exception, the older custom, and it is always considered indispensable that musicians be well-versed in the meaning of these commoner terms together with the abbreviations and signs indispensable to performance.

CHAPTER VIII

MARKS OF EXPRESSION; ITALIAN VOCABULARY; ABBREVIATIONS; DEFINITIONS

90. The **Marks of Expression** refer usually to the nuances — the varying degrees of loudness or softness without which interpretations would lack what is called "soul." The term also includes such words as indicate certain departures from strict time.

The following tables show the complete Italian words with their customary abbreviations and English equivalents.

ITALIAN WORDS	ABBREVIATIONS	ENGLISH EQUIVALENT
Forte	*f*	Loud.
Fortissimo	*ff*	Very loud.
Forte possibile	*fff*	The loudest possible.
Poco forte	*poco f*	Rather loud: a lesser degree of loudness than *Forte*.
Mezzo forte	*mf*	
Sforzando	*sf*	Literally "forced." A sudden emphasis, usually to a single note. A sign of accent (< ∧) placed above or below a note is practically the same equivalent.
Sforzato	*sfz*	
	fz	
	> ∧	
Rinforzando	*rinf.*	"Reinforced": referring usually to a short phrase which is to be played somewhat louder.
	rfz	
Forte piano	*fp*	A sudden *forte* followed by an equally sudden *piano*.

Piano subito	*p subito*	A sudden softness following a loud passage.
Piano	*p*	Soft: originally synonymous with "echo."
Pianissimo	*pp*	Very soft.
Piano possibile	*ppp*	The softest possible.
Mezzo-piano	*mp*	Very slightly louder than *piano.*
Crescendo	*cresc.* <	Becoming louder.
Descrescendo	*decresc.* >	Becoming softer.
Diminuendo	*dim.* >	
Morendo	*mor.*	Dying away.
Smorzando	*smorz.*	"Fading away" — equivalent to *morendo.*
Perdendosi	(no abbreviation)	"Fading away" — equivalent to *morendo.*

Concerning departures from strict time:—

Accelerando	*accel.*	Gradually quickening the *tempo.*
Stringendo	*string.*	Hastening the *tempo*—usually suddenly.
Affrettando	*affrett.*	Hurrying the *Tempo*—similar to *stringendo.*
Ritenuto	*rit.*	The first of these usually denotes a *tempo* of an uniform slower pulse, while the three others denote a *tempo* which is gradually becoming slower. Confusion, however, often arises on this point since it has been proved that many of the great composers have not themselves always remembered this distinction.
Ritardando	*ritard.*	
Rallentando	*rall.*	
Ritenente	*riten.*	
Rubato		(See *tempo rubato*)
A tempo		In time. The return to the original time after a departure therefrom.
Tempo primo	*Tempo Imo*	Returning to the first time.

91. Terms denoting speed-movement have been divided into two classes, *viz.*, those denoting speed-movement only, and those which denote the manner or character in which the movement is to be played, the speed-movement being such as would be compatible with same. In the first class are the following: —

CLASS I

Adagio	Very slowly. (There is much divergence of opinion as to whether *Adagio* or *Grave* or even *Largo* indicates the slowest possible time. Probably in the majority of cases, however, this lies between the first or second named.)
Lento	Slow.
Moderato	Moderate time.
Mosso	Moved — quick,— a term not often used alone.
Presto	Quick or very quick.
Prestissimo	As quick as possible.

CLASS II

Allegro	Lively — hence, rather quick.
Allegretto	A little less lively (quick) than *Allegro.*
Andante	Rather slow. (In former times the literal meaning of "going" was applied, and, hence, a quicker interpretation of the word was adopted. *Andante* also suggests a quiet and tranquil kind of movement.)
Andantino	A little less slow than *Andante.* (Formerly, however, it had the opposite meaning.)
Animato	Animated — hence, rather quick.
Grave	In a solemn and grand manner (see note on *Adagio*).
Maestoso	In majestic mood — a slow *tempo.*
Vivace	Very lively — decidedly quick.
Vivo	With vivacity.

To these may be added such terms as:—

Alla marcia	In the style of a march — a marching *tempo*.
Alla Polacca	In the style of a Polonaise — *i.e.*, a Polish dance.
Tempo di Ballo	In dance time.
Tempo di Gavotta	In the time of a Gavot.
Tempo di Minuetto	In the time of a Minuet.
Tempo di Valzer	In waltz time.
Tempo giusto	In strict time.
Tempo rubato	1. Robbed time. An expression denoting a certain liberty of shortening or lengthening the time-values of notes, it being understood, however, that the time-value of the whole measure be unaltered. To do this the first part of the measure, if, say, taken at a quicker speed, must be followed by the latter part of the measure at slower speed, and vice versa.
Tempo rubato	2. The opposite of *Tempo giusto*. Formerly this was done by accelerating certain notes of a measure and correspondingly retarding certain others. Thus the time required for the entire measure was unaltered. But in modern practice the term implies a less restricted significance in the matter of freedom of time-interpretation.

92. Terms denoting speed-movement are modified or intensified by the following: —

		EXAMPLES
Assai	Very	*Allegro assai* — Lively, very
Molto	Very much	" *molto* — " , very much
Meno	Less	*Meno mosso* — Slower (less moved)
Più	More	*Più mosso* — Faster (more moved)

Un poco	A little	*Un poco ritenuto* — A little slower
Un pochettino	A very little	*Un pochettino ritenuto* —A very little slower
Quasi	Almost	*Andante quasi allegretto* — Almost an *allegretto*
Non troppo	Not too much	*Adagio, ma non troppo* — Not too slow.

92*a*. Speed indications are also indicated by the use of the Metronome, a mechanical instrument of the pendulum order which gives, in exact numbers, the time-value of the pulse in fractions of a minute. The abbreviated form of indication is as follows:— first, the letters "M.M."; then the note-equivalent of the pulse,— take for instance the , , , or ; and finally a number which indicates how many of such beats are to be played in a minute. Thus "M.M.: = 60," would mean that 60 quarter-notes would equal in time-value that of a minute: in other words the quarter-note equals the sixtieth part of a minute — *i.e.*, one second. Written in full, the letters "M.M." stand for Maelzel's Metronome," —Maelzel, a Bavarian, and contemporary of Beethoven, being generally credited with its invention. There seems, however, reason for supposing that at most this is only a half-truth, and that the honor should rather go to one, Winkel, a Dutchman.

92*b*. **Other Italian words more or less met with are:**—

A	At, to, for, by or in
Ad libitum	At the liberty of the performer,— often with regard to time.
Affettuoso	Affectedly

Al	To the
Alla	In the style of
Alla breve	(See ¶50.)
A capella } **Alla capella** }	In church style: now meaning unaccompanied vocal music, (see also ¶49.)
Allargando	Enlarging both time and tone; the opposite to *calando.*
Al segno	To the sign (𝄋)
Amoroso	Lovingly
A piacere	To be performed at the pleasure of the performer, especially as regarding time.
Appassionata (*passionata*)	Impassioned
Arco	The bow (of a stringed instrument)
Arioso[1]	In a gracious or vocal style.
Arpeggio	(See ¶92*c.*)
Attacca	Written usually between movements, and indicating no pause.
Basso	Bass
Brillante	With brilliancy
Brioso (Con brio)	With vigor
Calando	Gradually decreasng with time and tone; the opposite to *allargando.*
Cantabile } **Cantando** }	In a singing style
Coda	End; the concluding portion of a movement; the final peroration.
Col or Colla	With the
Colla parte	Indicating a certain departure from strict time in the principal part and which must be followed by the accompanying parts.
Colla voce	Following the voice part; similar to *colla parte.*
Commode	Easily; without haste
Con	With
Con amore	Lovingly
Con anima	With soul
Con dolore	With grief
Con expressione	With expression
Con energia	With energy
Con fuoco	With fire

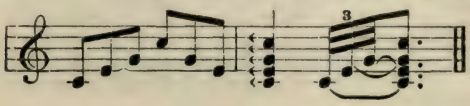
[1] Also the name of a vocal movement in which melody and recitative alternate.

Con grazia	With grace
Con gusto	With taste
Con maesta	See *Maestoso*
Con moto	With movement; that is, with a certain quickness.
Con passione	(See *appassionata*)
Con Sordini (sord)	With mutes
Con spirito	With spirit
Con tenerezza	With tenderness
Da capo (*D.C.*)	Repeat from the beginning
Dal segno(*D.S.*)	From the sign (𝄋)
Dolce	Sweetly
Dolcissimo	As sweetly as possible
Dolente } **Doloroso** }	Grievingly
Due Corde	(See ¶103.)
E or **ed**	And
Energice	With energy
E poi	And then
Espressivo (espress)	With expression
Estinto	Barely audible
Fermata	A pause
Feroce	Fiercely
Flebile	Plaintively
Furioso } **Furore** }	With fury; impetuously
Giocoso	Gaily
Glissando	Gliding somewhat slowly from one position to another on a string instrument.
Grandioso	In a grand manner
Grazioso	Gracefully
Impetuoso	Impetuously
Incalzando	Pressing forward
Intimo	Intimate; emotional
Lamentoso	Mournfully
Largamente	Denoting breadth of style without change of *tempo*.
Larghetto	A diminutive of *Largo;* with breadth, but quicker *tempo* than *largo*.
Legatto	Smoothly
Leggieramente } **Leggiere** }	With lightness

L'istesso	The same
Listesso Tempo	The same time, although the unit of measurement may have changed.
Lunga pausa	A long pause
Lusingando	Caressingly
Ma	But
Maggiore	Major
Mano destra / **Mano sinistra**	(see ¶103.)
Marcato	Marked; with emphasis and precision.
Martellato	Hammered
Mesto	Pensively; in a sad style
Mezza voce	With restrained force
Mezze	Half
Nobilmente	In a big style
Non	Not
Non legato	Not connected
Non tanto	Not so much
Parlante	In a speaking manner
Pastorale	In a pastoral style
Pesante	Heavily
Piacevole	Agreeably; without passion
Piangevole	Plaintively
Pizzicato	Plucked with the finger instead of played with the bow.
Poco a poco	Little by little
Poi	Then
Pomposo	Pompously
Precipitoso	Precipitately
Repetizione	Repetition
Risoluto	In a resolute manner
Scherzando	Playfully; in a humorous style
Secco	Dry; short; stopping the tone quickly.
Segue	It follows
Semplice	In a simple style
Sempre	Always; continuing
Senza	Without
Serioso	Seriously
Simile	In a similar manner
Slentando	Slackening
Soave	Sweetly
Solo	To be performed by one person only. The term also implies a composition in

	which the interest is centred on one instrument or voice, but which is usually supported by other instruments, singular or plural, with accompaniment.
Sostenuto	Sustained; if used as a speed direction as the beginning of movements it implies a slow *tempo*. Otherwise it may imply a singing and sustained tone with a slightly slower *tempo*.
Sotto voce	In a subdued voice
Staccato	Short; detached; the opposite of *legato*.
Strepitoso	In a boisterous manner
Stretto	A form of close imitation used in a Fugue.
Stringere	To draw close
Subito	Immediately
Tacet	Indicating that a special part is silent.
Tanto	So much
Tasto	A key of a pianoforte
Tema	The theme or subject; the melody
Teneramente	Tenderly
Tenuto	Held on to the fullest time-value.
Tosto	Rather
Tranquillo	In a quiet and tranquil manner.
Troppo	Too much
Tutti	All; in contradistinction to *solo*.
Una corda	With the soft pedal
Veloce	Rapidly
Vivo	With vivacity
Volta	Time

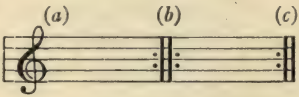
92*c*. The word **arpeggio** indicates notes of a chord taken successively instead of simultaneously. In pianoforte music, chords marked with a vertical wave line are likewise played in **arpeggio** fashion and with an upward direction:



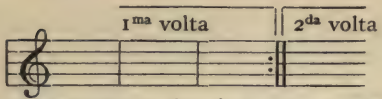
93. A **Pause** is indicated by the sign 𝄐. If placed over a note it prolongs the duration of that note at the discretion of the performer. Placed over a rest a pause indicates a cessation of sound and likewise a cessation of counting. Pauses are used with effect by all composers. It has been suggested that they had their origin in a church practice, namely that of making a pause at the end of each line or verse to enable the laggards to catch up with the others.

94. A **Double-bar** consists of two vertical lines drawn across the stave. Double-bars divide the movement into sections and also denote when the movement or piece is at an end.

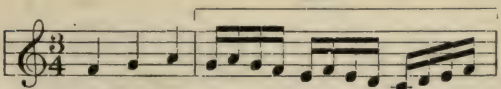
95. Repeats are indicated by dots placed before and after the double-bars. Thus in the following example the section (*a*) to (*b*) is played and then repeated; then follows the section (*b*) to (*c*) which is likewise repeated.

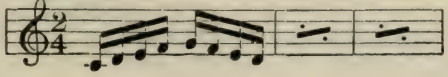


96. Sometimes one or more measures at the close of such a section may be altered in the repeat so that the music may flow easily into the new part, or, that the first time may lead back without discomfort to the beginning. In such cases the measures marked *Primo*, or, in abbreviated form, *I^ma volta*, will be played *the first time only,* and the measure marked *Secondo*, or *2^da volta*, or even *2^da*, will be substituted in the repeat.

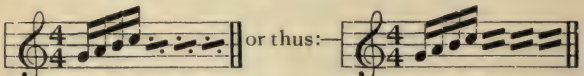


97. If a movement, having two or more sections, be repeated from the beginning, the words *Da Capo*, or, in abbreviated form, *D. C.* are used. In Minuets, *Scherzi* and Dance movements a repeat made from the beginning is often only continued for one section, or, it may be, for a number of measures only, a skip to a Coda being then indicated by a sign. The most customary way of expressing this is the phrase *Da Capo dal Segno e poi Coda*, (Repeat from the beginning, play to the sign and then go to the Coda.) When a *Da Capo* takes place it is **not** usual to make the sectional repeats, even when the words *senza repetizione* (without repeats) are omitted.

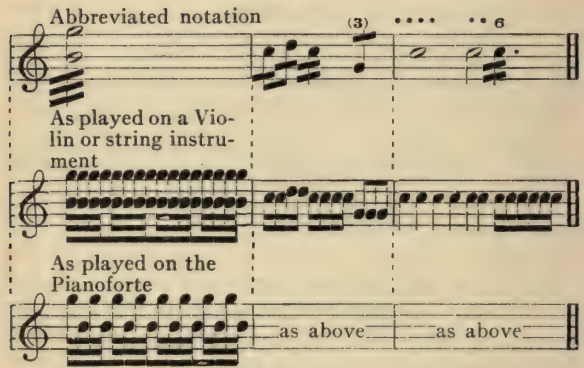
98. Sometimes a particular measure, or measures, being repeated, the word *Bis* (twice) is written above to avoid unnecessarily fatiguing the copyist and to save space.

Various methods are also in vogue to effect the same end. For instance, should the notes of a measure be reiterated without alteration through a number of measures, this can be indicated by a slanting line, *e.g.*,

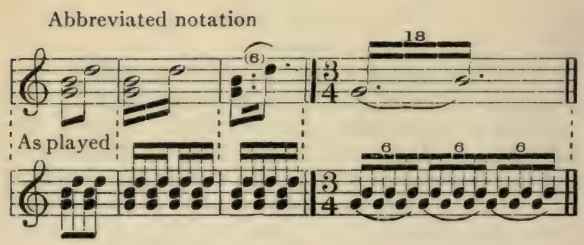


Or even a figure repeated within the same measure may be thus indicated:—



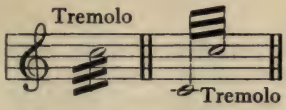
Other abbreviations may be seen and understood by observing the following examples:—





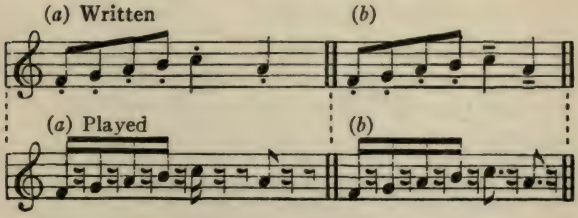
99. Similar to the last example is that known as the **Tremolo** or **Tremolando.** This occurs

when the reiterated notes are to be played as quickly as possible and rhythmic groupings thus avoided:

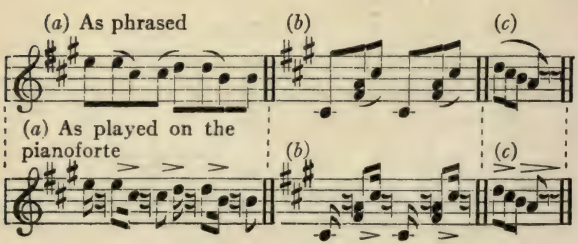


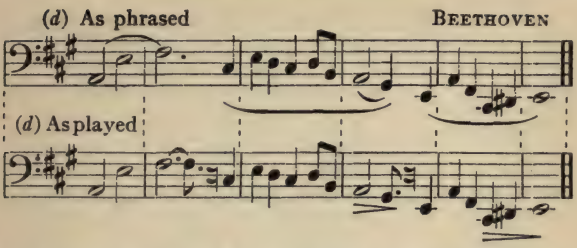
100. The **Vibrato** is a device employed by players of bowed instruments to add emotional effect, and, to a certain extent, resonance of tone. It is done by a rapid oscillation of the left hand. In vocal music the *Vibrato* consists of the rapid stopping and reinforcing of the note, not unlike a continuous and rapid stuttering. The *Tremolo* in vocal language, corresponds more to the *Vibrato* of the bowed instrument, and vice versa. The *Vibrato* of the bowed-instrument and the *tremolo* of the voice have a counterpart in the organ with what is known as the "Tremulant" or "Waving-stop."

101. The **Staccato** effect is usually indicated by a dot above the note. A short line known as a **"Dash"** — placed above a note indicates often a slight emphasis and also that the note is detached from its neighbor by the shortest possible period of silence, (see example *b*).



102. A **Bind** or Tie — a curved line "tying" the "heads" of two notes, thus: indicates that they are held as one note. The same device when written over (or under) notes of different pitch is known as a **"Slur"** or **"Phrase-mark,"** or may indicate in general a *legato* style. The art of phrasing is one of the most important in the securing of an artistic interpretation of any musical work. In brief, it may be said to constitute knowledge **of** where the accent lies; where momentary silences may occur — such as in the case of singers and wind-instrument players, that breath may be taken; and, where a sentence or phrase ends — the act of ending being usually a diminishing of tone corresponding to the drop in voice at the end of a speaker's oration. In bowed-instruments the curved line usually indicates when a change of bow occurs; on the piano it may indicate a slight lifting of the hand, as at example (*b*), that the desired effect may be attained. A slur or phrase-mark often overrules the customary laws of accent, see example (*a*) and (*c*).





At example (*d*) while the rests introduced may exaggerate the points of phrasing, yet they may be confidently shown as a means for obtaining the desired result. In Pianoforte playing the abbreviated word "Ped" is used to indicate the pressing down of the loud or right foot pedal. An asterisk ✱ denotes the place for its release.

103. The direction **una corda** (one string) or **duo corde** (two strings) indicates the use of the soft or left foot pedal, and that of **tre corde** (three strings) for its release. The following letters may also be used for indicating the use of the right or left hand of the performer:—

Right hand	R. H.
Right hand	*M. D.* (*Man diritta*)
Right hand	*M. D.* (*Main droite*)
Left hand	L. H.
Left hand	*M. S.* (*Man sinistra*)
Left hand	*M. G.* (*Main gauche*)

104. In conclusion, the meaning of some of the more customary musical terms of daily use are appended. While not purporting in scope that of a dictionary, yet, it should be of sufficient interest to students to examine the significance of **such terms as Sonata, Symphony,** etc., the names

of which, however familiar, do not always convey to their users a literal interpretation.

A Band — A considerable number of instrumentalists playing together.

A Brass Band — A small Military Band, but having few or no representatives of the wood-wind families.

A Military Band — A band of wind instruments including both wood-wind, brass and percussion, but having no string-instruments except, at times, a double bass.

An Orchestra — From the Greek, and suggesting the place where the musicians sit. It also means a band containing string-instruments, wood-wind and brass instruments, and those of percussion. A third meaning is that of designating the collective instruments of which it is comprised — as for instance, the saying: "the orchestra included double wood-wind."

Chamber or Ensemble music — A term denoting seriously-minded composition for a combination of pianoforte and strings, such as **trios, quartets** and **quintets,** etc., and in which interest is *not* centered on one particular instrument, but is distributed evenly among all which take part.

A String-quartet — The string-quartet consists of two violins, viola and violoncello. It is the most customary medium for ensemble works in which the piano is not included. The **string-quintet** may have in addition to the above an extra viola, or, in some cases an additional violoncello. A **string-sextet** has two of each instruments.

A Sonata — (1) A composition for one or two instruments[1] divided often into a

[1] Debussy has written a "sonata" for more than two instruments.

number of movements. (2) A work, usually without concept or programme, embodying the highest forms of the metaphysical (in contradistinction to the realistic) age of music.

A Symphony — A composition for full orchestra, resembling often in form and thought the ideals of the Sonata.

A Symphonic-poem — A composition for full orchestra but which in addition to presenting a logical sequence of sound also seeks to intensify or illustrate some story or poetical work.

An Oratorio — A sacred poem for soli, chorus and full orchestra, given on the concert platform (in modern times) instead of on the stage with stage appurtenances, etc., despite the fact that the poem is usually of dramatic interest.

A Cantata — A work for chorus and orchestra of smaller dimensions than an oratorio, of sacred or secular character.

A Mass — A choral setting of, usually, six portions of the Roman Catholic service,— namely, the **Kyrie**, the **Gloria**, the **Credo**, the **Sanctus**, the **Benedictus** and the **Agnus Dei**. In many great examples of this kind a full orchestra is used.

A Requiem — A **Solemn Mass** commemorating (1) in a general way the Faithful Departed and sung on All Souls Day (Nov. 2nd); (2) the anniversary of the death of some distinguished person as, for instance, the **Verdi Requiem** which was written to commemorate the death of Manzoni, Italian poet and novelist.

An Opera — A drama of comic or tragic character sung throughout, with full stage appurtenances and with a full orchestra.

THE MODERN ORCHESTRA

STRING INSTRUMENTS

Violin
Viola
Violoncello (or **'Cello**)
Double bass or sometimes called **"Bass"**
Harp } Plucked with the fingers
Guitar }

INSTRUMENTS OF PERCUSSION
(and those for Orchestral effect)

Timpani
Side drum
Grosse Caisse or **bass drum**
Cymbals (circular metal plates)
Triangle
Glockenspiel (Tuned bells played with a keyboard)
Celesta (Metal plates or bars played with a keyboard)
Gong or **Tam-tam**
Xylophone (A wooden dulcimer)
Castanets Wooden clappers

WIND INSTRUMENTS

WOOD

Flute[1]
Piccolo (a little flute)

WITH A REED

Clarinet
Bass clarinet

WITH A DOUBLE REED

Oboe
Cor Anglais or **English Horn**
Bassoon
Double Bassoon

METAL

Trumpet
Cornet
Horn or **French Horn**

Trombone
Tuba

[1]Flutes are also made with silver.

CHAPTER I

QUESTIONS AND EXERCISES

1. Define **Sound** and distinguish between sound which is musical and that which is merely noise.

2. What significance has the word **Pitch** in music? State the physical reason for high and low pitch.

3. What word defines the art of expressing music in writing, and into which two classes is this art roughly divided?

4. Give the derivation of the word **Note** and state the purpose of writing notes in different shapes.

5. What is the method of indicating the relative pitch-value of notes?

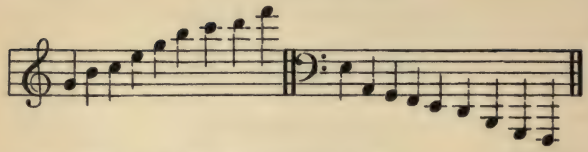
6. What other methods of writing concern the pitch of notes?

7. Which are the most commonly used clefs in music? What is the effect of prefixing a clef to the stave?

8. Give the names of the notes used in music.

9. Write **Middle-*C*** in both clefs.

10. What are **ledger-** (or **leger**)**-lines?** Name the following notes:—



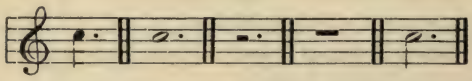
11. How is the Time-value of a note indicated? Which is the longest note?

12. What is the Time-value of a quarter-note, an eighth-note and sixteenth-note?

13. Give the signs used to indicate the quarter-note rest. In which space are rests usually written?

14. Give the period of silence of (1) a measure in $\frac{3}{4}$ time; (2) a measure in $\frac{4}{4}$ time.

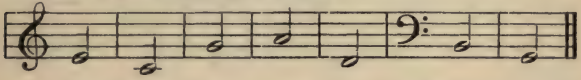
15. What is the effect of a dot after a note or rest? How many eighth-notes would be required to equal the time-equivalent of the following?



16. In what positions have dots to be written to indicate (1) *staccato* effect; (2) **repeats?**

CHAPTER II

1. Comment upon the octave and write the octave above the following:—



2. Define a scale. Into what divisions and subdivisions are scales divided?

3. Define an **interval**. Name the consecutive keys of the pianoforte between which no semitone is found.

4. Into how many semitones is the octave divided?

5. How is the pitch of a note altered by the prefixing of a sharp or flat?

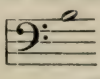
6. How is the pitch of a sharpened or flattened note restored to its original?

7. For what purpose is the double-sharp or double-flat used? How may a double-sharp be altered to that of a single sharp?

8. Distinguish between Signs of Inflection and Accidentals.

9. What is a primary essential of the diatonic system of scales?

10. Write (1) a diatonic semitone, and, (2) a chromatic semitone above.



11. What is the order of the tones and semitones of the major diatonic scale?

12. Write the major scales of *G*, *F*, *E*♭, *B*, *F*♯.

13. What new interval is found in the Harmonic-minor Scale? Give the order of tones and semitones in the harmonic-minor mode.

14. Write the Harmonic-minor Scales of *D*, *C*♯, *E*♭, *G*.

15. Write the melodic-minor mode of *E*, *C*♯, *F*, *F*♯.

16. Give the technical names of the degrees of the scale.

17. What is the purpose of a Key-signature?

18. Does a Key-signature indicate more than one tonality?

19. Give the Key-signatures of four major and five minor scales.

20. Differentiate between the meaning of the **Relative** and **Tonic** minor of a given major scale.

21. Write the upper tetrachord of *F*-major and the lower tetrachord of *D*-major.

22. What is meant by **"Equal Temperament"**? At what time was it firmly established?

23. Describe how a major scale differs from a harmonic-minor scale, and describe further how the harmonic-minor mode differs from the melodic form.

24. What is meant by **"Enharmonic change"**? Give examples.

25. Discuss the term **"Diesis"** and **"Enharmonic diesis."**

26. Mention some intervals which are not tuned to exactness in the modern tempered scale.

27. State why the notation of the chromatic scale tends towards considerable variation in the writings of modern composers.

CHAPTER III

QUESTIONS AND EXERCISES. (Continued)

1. What two values are used in the naming of intervals?

2. Give the method for ascertaining the numerical value.

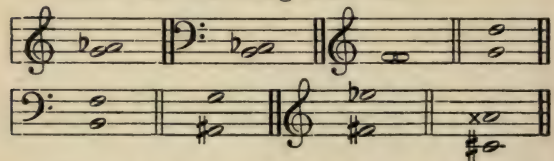
3. How many kinds are there of 5ths, 4ths, 3rds, 6ths and 7ths?

4. Write the perfect 4th above *C*, *E♭*, *F♯*, *B♭*, *B*, *G♯*, *D♭*.

5. What is the difference between a minor and a major interval?

6. Compare the diminished intervals with the minor, and the augmented with the major.

7. Name the following intervals:—



8. Write a diminished 5th below *C-sharp;* an augmented 6th below *C;* a major 7th above *C-sharp;* a major 7th below *F-double-sharp.*

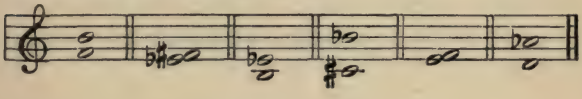
9. Define **Consonance** and **Dissonance** and state which intervals belong to the first-named and which to the second-named.

10. Classify dissonant intervals into those actually discordant and those merely discordant by notation.

11. How may intervals be inverted? What do the following intervals become when inverted? The major 3rd, major 6th, perfect 4th and diminished 5th.

12. What is a compound interval? Give examples.

13. Name the scales in which the following intervals are found: —



CHAPTER IV

1. Define **Bar-line, Measure** and **Bar.** Give the primary meaning of **Time,** also any other meanings (in music) which that word sometimes conveys.

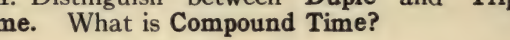
2. Define **Rhythm.**

3. What is a **Time-signature.** Discuss the meaning of both the lower and upper figure.

4. Distinguish between **Duple** and **Triple Time.** What is **Compound Time?**

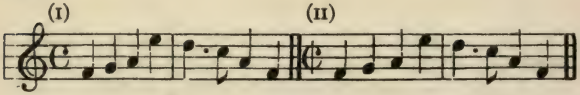
5. In what kind of music, and for what purpose, are notes of lesser value than the quarter-note grouped together?

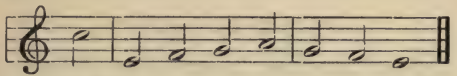
6. Re-write the following passage for some instrument:



7. What principle is adopted in the grouping of notes in vocal writing?

8. Discuss the difference between the following and suggest a different Time-signature for both:—



9. Give the Time-signature used in Church Modes for the following and state what it is called:—

10. Give the Time-signature for **Alla capella Time** and its more modern equivalent.

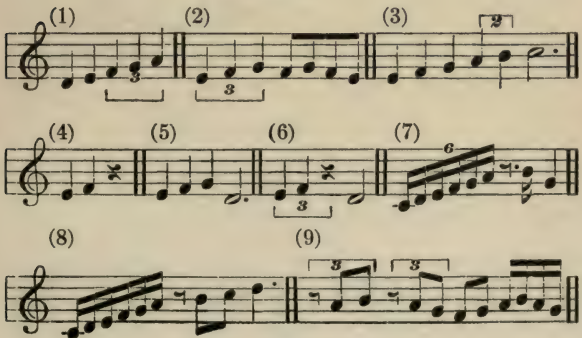
11. Write several examples of Times with Triple accent.

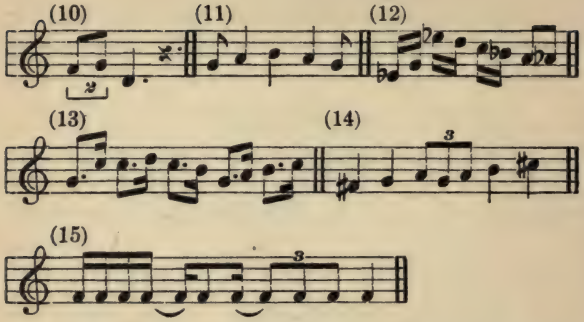
12. When composers employ a Time which is not in the category of Duple or Triple, such as for instance $\frac{5}{4}$ or $\frac{5}{8}$, does any rule exist as to the second accent?

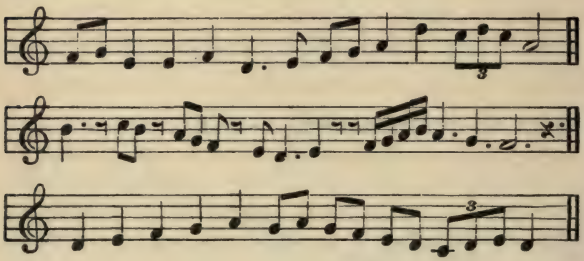
13. Define **Syncopation.** Suggest three ways of introducing Syncopation.

14. What is a **Triplet?**

15. Give the Time-signatures of the following:





16. Group the following passages into measures by the addition of bar-lines.

CHAPTER V

QUESTIONS AND EXERCISES. (Continued)

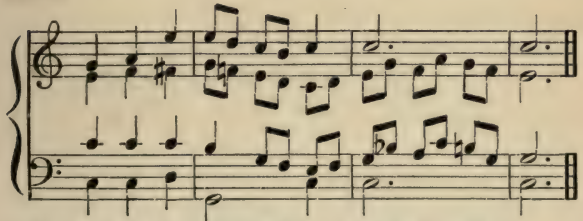
1. Give the rules for the writing of stems in both compressed (close) and open score.

2. What are the clefs used in modern vocal scores, and what difference is to be found in the scores of older times?

3. How many forms of the *C*-clef are in use at the present day?

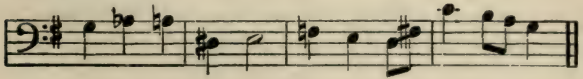
4. What instruments use the Tenor *C*-clef and which string instrument uses the Alto *C*-clef?

5. Re-write the following in open (vocal) score.



6. Define **Transposition** and **Modulation.**

7. Transpose the following passage into five different keys:—

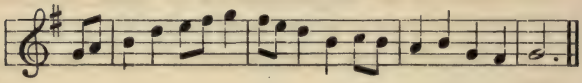


8. Transpose the above into *E-flat*-major, using the Alto-clef.

9. Transpose the above into *A*-major, a 9th higher, using the Treble-clef.

10. Transpose the above a diminished 5th higher, using the Tenor-clef.

11. Transpose the following into *E*-minor:



CHAPTER VI

QUESTIONS AND EXERCISES. (Continued)

1. Give the technical names of numerous Graces or Ornaments met with in music.

2. How is the **Appoggiatura** or **Leaning-note** written and what is its time-value?

3. Describe the **Acciaccutura** and give its time-value.

4. What is the difference in the sign between the **upper** and **lower Mordents,** and what difference occurs in their respective interpretation?

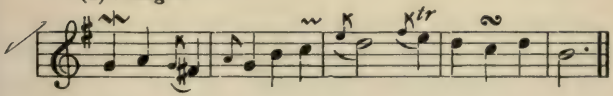
5. What is meant by the "upper" and "lower" auxiliary of the turn?

6. Does the speed at which a movement is to be played affect the interpretation of Turns?

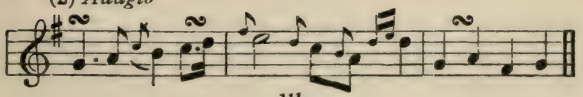
7. Describe the **Shake** or **Trill.**

8. Write out in full (as actually played) the following passages:—

(1) *Allegro*



(2) *Adagio*



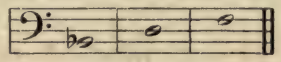
CHAPTER VII

QUESTIONS AND EXERCISES. (Continued)

1. Define a **Chord** and a **Triad.**

2. What is meant by the **Common Chord?**

3. Write four different kinds of triads above the following notes:—



4. State the number of triads found in the major diatonic scale, and classify into major, minor and diminished.

5. Give the major triads found in the minor scale of *A* (harmonic form), also of *D* and *E*.

6. Give the augmented and diminished triads found in the scales of *F*, *C* and *B*-minor respectively.

7. What is a **Tetrad?** Write the Dominant-seventh chord on *C*, *F*, *A*, and the Dominant-seventh of *E*-minor, *F*-major, *C*-minor, *D-flat*-major.

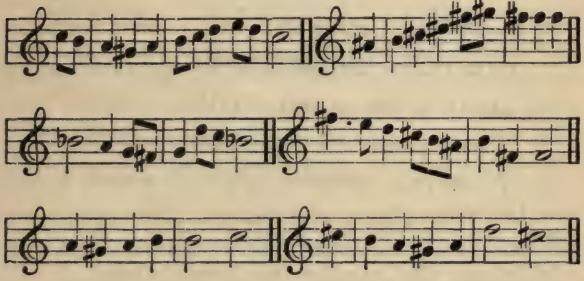
8. When is a chord said to be "inverted"? How many inversions are there of the Common Chord and Dominant-seventh?

9. Write the Common Chord and inversions of *C*-minor, *F-sharp*-major, *D-flat*-major.

10. Give some rules for determining in which key a passage is written.

11. State in what keys the following passages are written:—

1



CHAPTER VIII

QUESTIONS AND EXERCISES. (Continued)

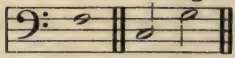
1. What is the Metronome, and for what purpose is it used? Give the meaning of the following: M.M. ♩=80; M.M. 𝅗𝅥=50.

2. Give the sign for the Pause.

3. For what purposes are Double Bars used?

4. Explain the meaning of *I^ma volta* and *2^da volta,* also *Da capo, Bis,* the sign 𝄋 and the phrase: *Da capo del Segno e poi Coda.*

5. Give the abbreviated form of indicating the effect known as **Tremolo,** using the following notes:



6. What is the meaning of *Vibrato* when applied to bowed-instruments? And when is the meaning of *Tremolo* also applied to vocal effect?

7. How is the *Staccato* effect indicated in music? Is there any difference between the *staccato* and the **dash?**

8. Indicate the purposes for which a curved line is used in music.

9. Define the art of **Phrasing.**

10. Explain the meaning of the following: *Ped., Una corda, M.D., M.S., M.G.*

11. Explain fully what you mean by the following: **A Military Band;** an **Orchestra;** a **String-quartet;** a **Sonata;** an **Oratorio;** a **Cantata;** a **Mass;** a **Requiem.**

CHAPTER IX

EXAMINATIONS IN THE THEORY OF MUSIC[1]

TIME,
9.30 am. to 11.30 a.m.

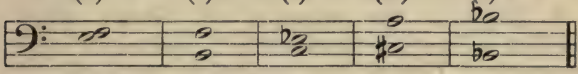
1. Write the following scales: (*a*) *E*-major, (*b*) *F*-minor (harmonic form), (*c*) *E*-minor (melodic form). (*10*)

2. Give the Key-signatures of the following scales: (*a*) *B-flat* major, (*b*) *D*-minor, (*c*) *C*-minor, (*d*) *A-flat* major, (*e*) *C-sharp* minor. (*10*)

3. (*a*) For what purposes are Leger-lines used in music? (*b*) What is meant by Signs of Inflection? (*10*)

4. Name the following Intervals: (*10*)

(*a*) (*b*) (*c*) (*d*) (*e*)



5. What is meant by the Inversion of an Interval? Invert the Intervals written in Question 4 and re-name them. (*10*)

6. What is the purpose of a Time-signature and where is it placed? Explain the difference between Duple and Triple Accent. (*10*)

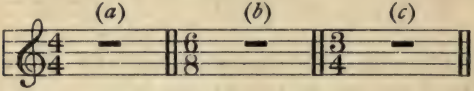
7. Write (1) a bar of $\frac{6}{8}$ Time using sixteenth notes.

(2) " " " $\frac{9}{8}$ " " eighth notes.

(3) " " " $\frac{4}{4}$ " " both notes and rests. (*10*)

[1] The first two of the following papers belong to the Elementary grade; the others to the Primary.

8. What is the rest which implies a period of silence for an entire bar? Are the following correct? (*10*)



9. Write the following notes: (*a*) The Mediant in *D*-major, (*b*) The Dominant in *B-flat* major, (*c*) The Sub-mediant in *C*-minor, (*d*) The Sub-dominant in *C*-major, (*e*) The Leading-note in *E*-major. (*10*)

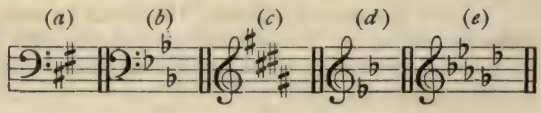
10. Give the meaning of the following terms: (*a*) Stringendo, (*b*) Agitato, (*c*) Fine, (*d*) Da Capo, (*e*) Grave. (*10*)

The figures in brackets indicate the number of marks for each question.

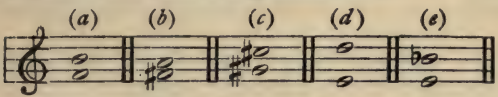
TIME,
2.30 p.m. to 5.30 p.m.

1. Write the relative minor of *E-flat* major in its melodic form and the relative minor of *F*-major in its harmonic form. (*10*)

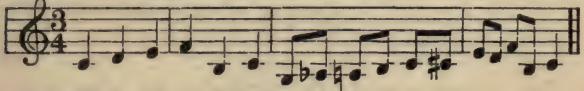
2. The following key-signatures are written incorrectly. Rewrite them putting the sharps or flats in their right order. (*10*)



3. Name the following intervals: (*10*)



4. Rewrite the following in the Bass clef without change of pitch: (*10*)



5. Write the following notes:

(*a*) The Leading-note in the scale of *G*-major.

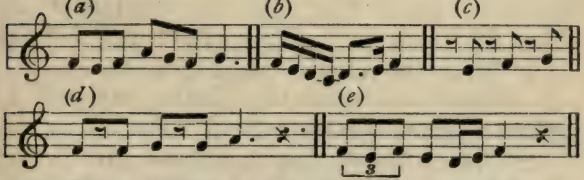
(*b*) The Mediant in the scale of *G*-minor.

(*c*) The Dominant in the scale of *B*-major.

(*d*) The Sub-dominant in the scale of *E-flat* major.

(*e*) The Sub-mediant in the scale of *C*-minor (harmonic form). (*10*)

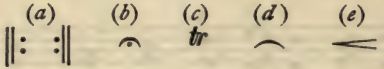
6. Put Time-signatures to the following: (*10*)



7. What Italian words would you use to express the following:

(*a*) Becoming louder; (*b*) Getting softer little by little; (*c*) To be played quickly; (*d*) To be played in strict time; (*e*) To be played in a lively manner. (*10*)

8. Give the meaning of the following signs: (*10*)

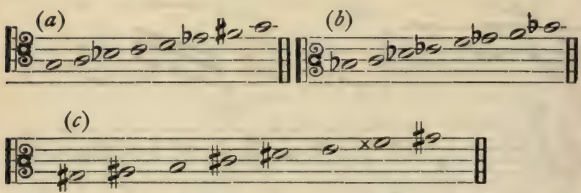


9. Give the sign or signs used to denote (*a*) A double sharp, (*b*) A double flat, (*c*) A half-note rest, (*d*) An eighth-note rest, (*e*) The end of a movement. (*10*)

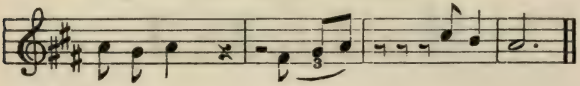
10. Explain the difference between a consonant and a dissonant interval. Write two consonant and three dissonant intervals above Middle C. (*10*)

TIME,
2.30 p.m. to 5.30 p.m.

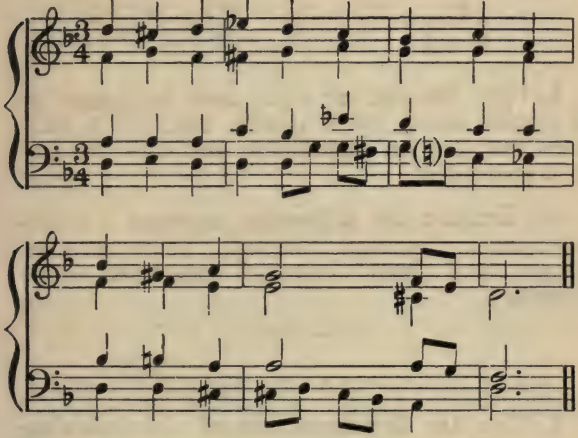
1. Give the key-signatures of the following scales. Rewrite same using the treble clef and indicating the semitones. (*10*)



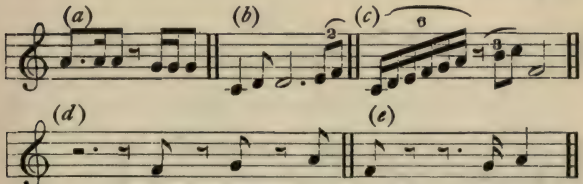
2. Rewrite the following passage correcting the mistakes and omission in notation: (*10*)



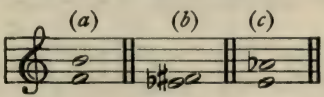
3. Transpose the following a minor third higher: (*10*)



4. Give the time-signatures of the following: (*10*)



5. Name the following Intervals and state in what scales they may be found: (*10*)

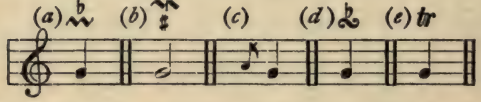


6. Write and name the triads found in *C*-minor (harmonic form) using the C alto clef. (*10*)

7. Define an Interval. What is the difference between a perfect and augmented fifth, and between a major and diminished third? (*10*)

8. Give five Italian words which have reference to the speed-movement of a composition. (*10*)

9. Illustrate how the following ornaments (embellishments) should be played: (*10*)

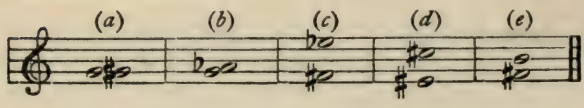


10. What is meant by Syncopation, also by Enharmonic Change? Illustrate with examples. (*10*)

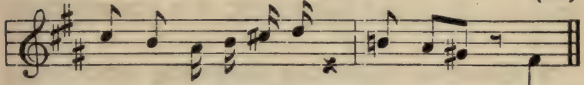
TIME,
2 p.m. to 5 p.m.

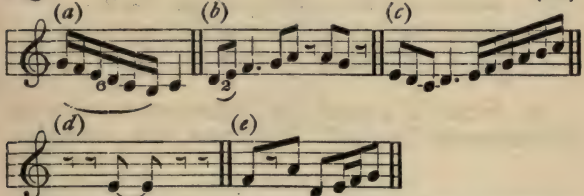
1. Explain the differences in the meaning of Diatonic and Chromatic. Write two Diatonic scales beginning on E♭ and a Chromatic scale beginning on D. (*10*)

2. Name the following Intervals. Then invert and re-name. (*10*)



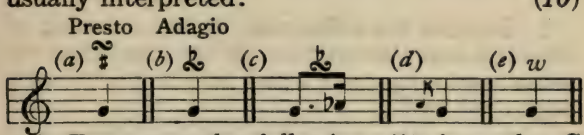
3. Explain the difference between Consonance and Dissonance. Write two consonant intervals below middle C and three dissonant above the note D. (*10*)

4. Correct the mistakes in notation in the following example. What has been omitted? (*10*)

5. Give the Time-signatures of the following: (*10*)

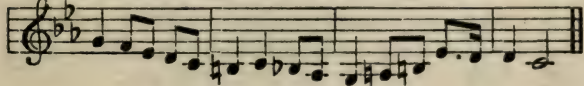


6. Describe the purposes of the Dot in music. Illustrate with examples. (*10*)

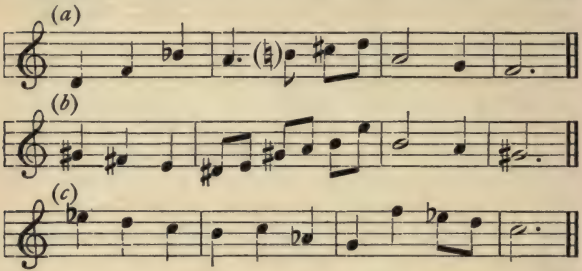
7. Show how the following Ornaments are usually interpreted: (*10*)



8. Transpose the following (1) into the C Alto clef; (2) a major third higher: (*10*)



9. In what keys are the following passages written? (*10*)

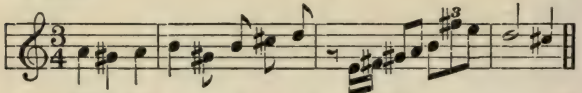


10. Give the meaning of the following terms: (*a*) Tempo giusto, (*b*) Con grazia, (*c*) Giocoso, (*d*) Legato, (*e*) Senza. (*10*)

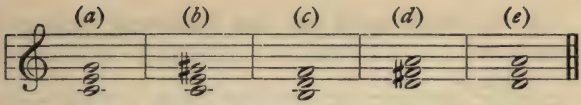
TIME,
2.30 p.m. to 5.30 p.m.

1. Write the two diatonic scales which are indicated by the key-signature of four sharps. Write a chromatic scale beginning on the note F. (*10*)

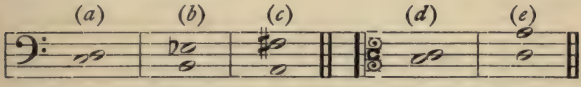
2. Rewrite the following, using the correct key-signature and correcting the mistakes in notation. (*10*)



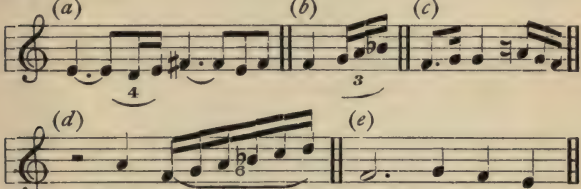
3. Which intervals are classified as consonant? State whether the intervals found in the following triads are consonant or dissonant. (*10*)



4. Name the following Intervals. Then invert and re-name. (*10*)

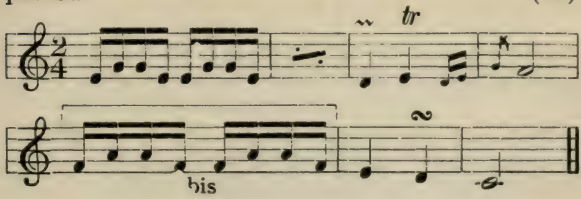


5. Give the Time-signatures of the following: (*10*)



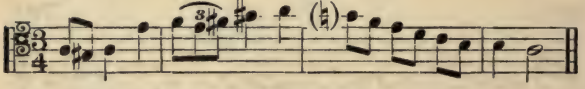
6. What is the difference between Duple and Triple Accent? Give two Time-signatures indicating the former, and three that of the latter. (*10*)

7. Rewrite the following so as to show the meaning of the abbreviations and how the Signs of Embellishment (Ornament) should be interpreted: (*10*)



8. Give the meanings of the following Italian terms: Senza rit.; Senza repetizione; Con fuoco; Stringendo; Attacca. (*10*)

9. Transpose the following passage into the key of D minor using the Bass clef. In what key is it written? (*10*)

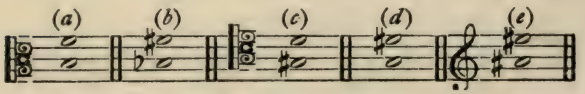


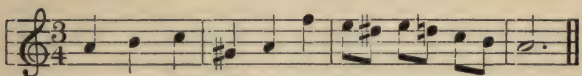
10. Write the following triads:
    (1) On the Supertonic of G minor (harmonic form).
    (2) On the Leading-note of F major.
    (3) On the Mediant of A minor (harmonic form).
    (4) On the Dominant of C minor (harmonic form).
    (5) On the Sub-mediant of B♭ major. (*10*)

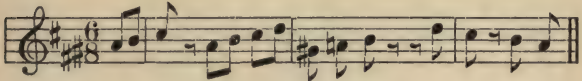
TIME,
9.30 a.m. to 12.30 p.m.

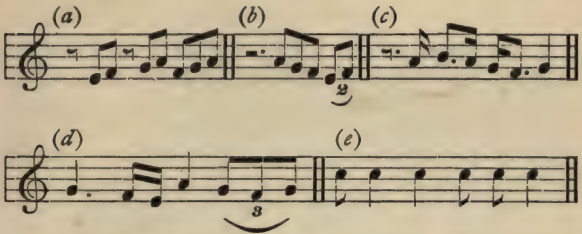
1. Give the key-signature of the minor scale, the leading note of which requires a double-sharp when ascending. Write the above scale in both minor forms, also its Relative Major. (*10*)

2. Name the following Intervals. Then invert and re-name. (*10*)

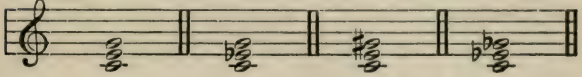


3. Transpose the following: (*a*) A minor third higher; (*b*) A minor third lower. (*10*)

4. Rewrite the following, correcting the mistakes. (*10*)



5. Give the Time-signatures of the following: (*10*)

6. Name the scale which contains the following Intervals: (*10*)

7. Name the following Triads, also name the major scale which contains the last. (*10*)



8. Show by examples how the following ornaments are usually interpreted:

(*a*) The Turn in a quick tempo; (*b*) The Turn in a slow tempo; (*c*) The Appoggiatura; (*d*) The Acciaccatura; (*e*) The Mordent. (*10*)

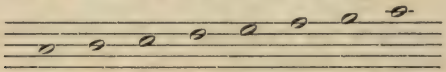
9. Give the meaning of the following terms:

(*a*) Tempo rubato; (*b*) Tempo giusto; (*c*) Piacevolle; (*d*) Calando; (*e*) Legato. (*10*)

10. Explain the purposes of the following: The Pause, The Bar-line, The Open Score, The Time-signatures, The Metronome. (*10*)

TIME,
9.30 a.m. to 2.30 p.m.

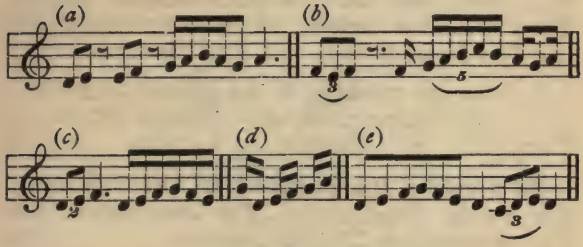
1. By adding the necessary clefs and accidentals rewrite the following so as to make: (1) The scale of G minor (melodic form); (2) The scale of G♯ minor (harmonic form); (3) The scale of B♭ minor (harmonic form). (*10*)



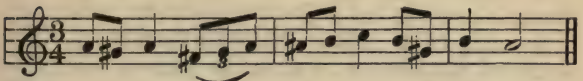
2. Rewrite the following, correcting the mistakes in notation. (*10*)

3. Above the note Middle C write: (1) An augmented 2nd; (2) A diminished 7th; (3) An augmented 4th; (4) A minor 3rd; (5) A chromatic semitone. Enharmonically change the upper note and re-name. (*10*)

4. Give the Time-signatures to the following: (*10*)



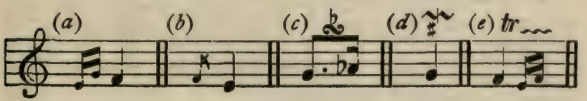
5. Transpose the following: (1) A minor third higher; (2) A major third lower. (*10*)



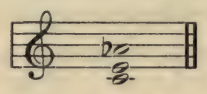
6. Explain the meaning of the following: (1) I^{ma} Volta (1st time) II^{da} Volta (2nd time); (2) 8va; (3) 𝄐; (4) bis; (5) D. C. (*10*)

7. Give the meaning of the following terms: (*a*) Senza repetizione; (*b*) Colla parte; (*c*) Con amore; (*d*) Legato; (*e*) Grandioso. (*10*)

8. Show how the following ornaments are usually interpreted: (*10*)



9. By enharmonically changing the upper note rewrite the following so as to make an augmented triad. Name the scale in which it would be found in both cases. (*10*)

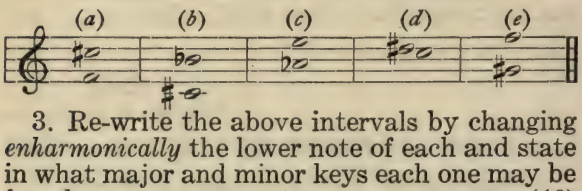


10. Explain the purpose of:
(1) A metronome mark.
(2) A Key-signature.
(3) A Time-signature. (*10*)

TIME,
9.30 a.m. to 12.30 p.m.

1. Write the scale of C sharp minor melodic form, ascending and descending; its tonic major (enharmonic) and its relative major. (*10*)

2. Name the following intervals: (*10*)



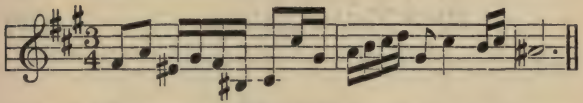
3. Re-write the above intervals by changing *enharmonically* the lower note of each and state in what major and minor keys each one may be found. (*10*)

4. Write one example of each of the various kinds of triads using A flat as the middle note in each case. (*10*)

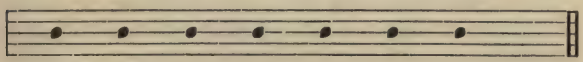
5. Give the English equivalents for the following Italian expressions: (*a*) con tutta forza; (*b*) piu mosso; (*c*) poco a poco; (*d*) rallentando e perdendosi; (*e*) con espressione. (*10*)

6. Write the technical names of the scale. (*10*)

7. Transpose the following: (*a*) down a major 3rd using the Alto clef; (*b*) down a major 6th using the Tenor clef; and (*c*) down a major 7th using the Bass clef. Use the correct signature of the keys employed. (*15*)



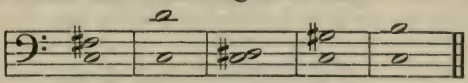
8. Add stems to the following to make complete bars of (*a*) $\frac{2}{2}$; (*b*) $\frac{3}{4}$; (*c*) $\frac{6}{8}$; (*d*) $\frac{9}{8}$; (*e*) $\frac{4}{4}$. (*10*)



9. Write and resolve the Dominant-seventh and its inversions in the key of B flat. (*10*)

TIME,
9.30 a.m. to 12.30 p.m.

1. Name the following intervals: (*10*)

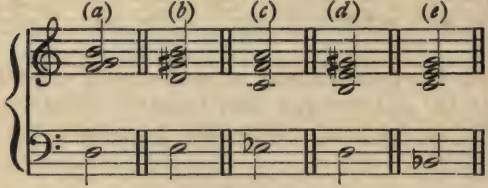


2. Which of the above intervals are dissonant by notation? Convert them, by enharmonic change, to consonant intervals. (*10*)

3. Write the Dominant-seventh and its inversions in the key of B minor and G major. (*10*)

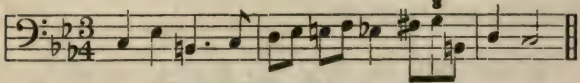
4. Show how the Dominant-seventh in F minor can be distinguished from that of F major. (*10*)

5. Analyse and resolve the following chords: (*10*)

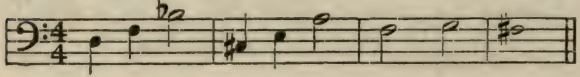


6. Write the following chords: (1) The Augmented triad of C-minor; (2) The first inv. of the Augmented triad of D-minor; (3) The Diminished triad of E-major; (4) The second inversion of the Dominant triad of G-minor; (5) The 1st inversion of the Tonic triad of C-minor. (*10*)

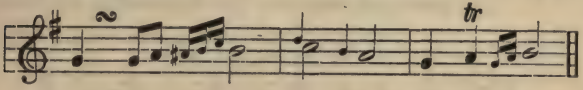
7. Transpose the following: (*a*) A perfect 5th higher using the Tenor clef; (*b*) A major 6th higher using the Alto clef; (*c*) A major 9th higher using the Treble clef.



8. Rewrite the following using the correct key signatures. (*10*)



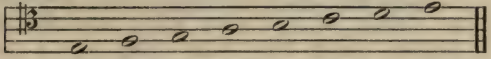
9. Show how the following ornaments are usually interpreted. (*10*)



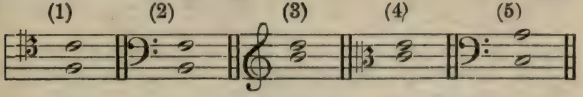
10. Give the English equivalents of the following: (*a*) Allegro ma non troppo; (*b*) arco; (*c*) solo; (*d*) un poco sostenuto; (*e*) mesto. (*10*)

TIME,
2 p.m. to 5 p.m.

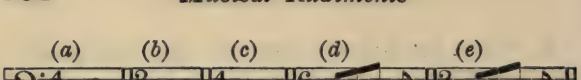
1. Add the necessary accidentals to the following that it may form the scale of E-major. Then write its Relative Minor in both modes, using the C-Alto clef. (*10*)



2. Name the following intervals. Then invert and re-name. (*10*)



3. Write rests of equivalent value to the following. The measures marked (*c*), (*d*), and (*e*) are incomplete. (*10*)

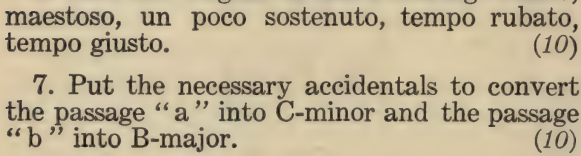


4. Give an example of each of the following: (1) A diatonic semitone, (2) a chromatic semitone, (3) a triplet, (4) a consonant interval, (5) a dissonant interval. (*10*)

5. Write an example of the various forms of triads, using G as the top note in each case. (*10*)

6. Give the English of the following: mesto, maestoso, un poco sostenuto, tempo rubato, tempo giusto. (*10*)

7. Put the necessary accidentals to convert the passage "a" into C-minor and the passage "b" into B-major. (*10*)

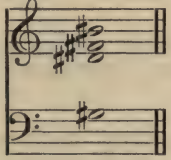


8. Transpose the passage "a" in question 7 into F-sharp-minor, using the C-Alto clef, and the passage "b" into D-flat-major, using the C-Tenor clef. Employ the key-signatures of these scales and add any necessary accidentals. (*15*)

9. Write the following chords and give a simple resolution in each case:

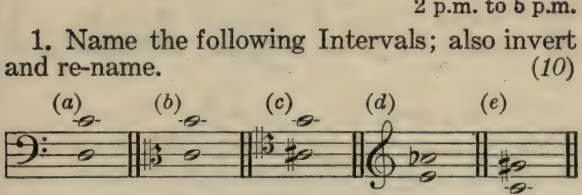
(1) The Dominant-seventh in F-major.
(2) The first inversion of the Dom.-seventh in B-minor.
(3) The second inversion of the Dom.-seventh in E-major.
(4) The third inversion of the Dom.-seventh in A-minor.

Name the major key in which this Dominant-seventh is found.

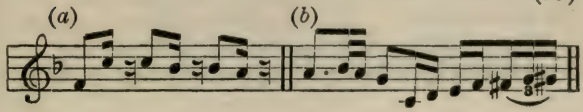


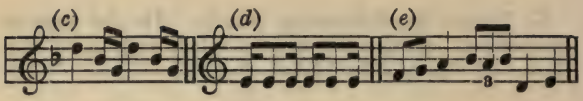
TIME,
2 p.m. to 5 p.m.

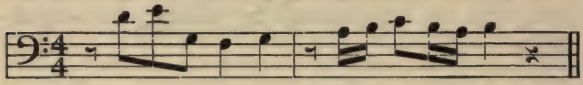
1. Name the following Intervals; also invert and re-name. (*10*)

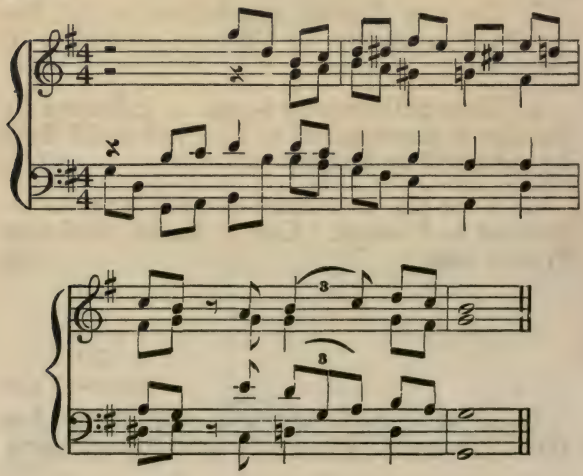


2. Give the Time-signatures of the following: (*10*)

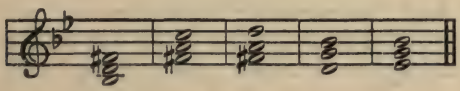




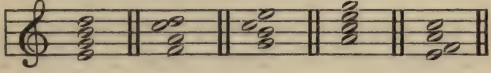
3. Add the necessary signature and accidentals to make the following in the key of G minor. (2) Transpose it into F minor using the C Alto clef; (4) Transpose it a minor third higher using the C Tenor Clef. (*15*)

4. Re-write the following in Open Score using the C Alto and C Tenor clefs for the inner parts. (*10*)



5. Name the following triads. In the case of inversions, state which inversion, and add the name of the key in which they are found. (*10*)



6. Make the following chords into Dominant-sevenths (or inversions) by adding key-signatures. (*10*)



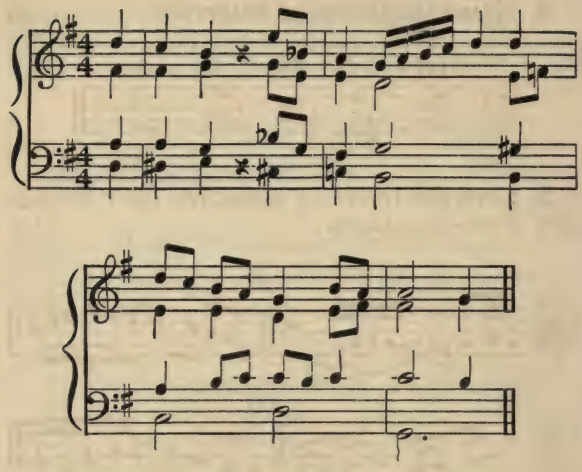
7. Give the English equivalents of: (*a*) Piacevole, (*b*) a piacere, (*c*) Un poco sostenuto, (*d*) Comodo; (*e*) Vivace. (*10*)

8. What difference in tempo is indicated by the sign ¢ as compared to C. How could these be indicated by figures? (*10*)

9. Write the Dominant-seventh and its inversions in A major. Give a simple resolution in each case. (*15*)

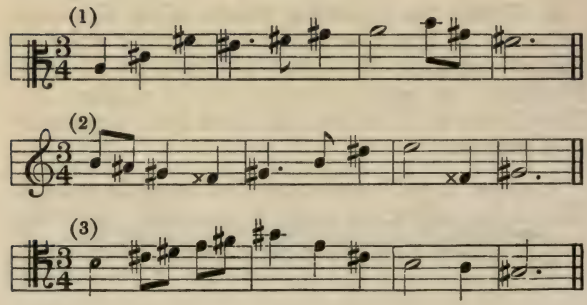
TIME,
2 p.m. to 5 p.m.

1. Re-write the following in open score. Use the C Alto and C Tenor clefs for the inner parts. (*15*)

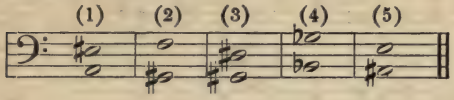


2. Transpose the above into B flat major using short score. (*16*)

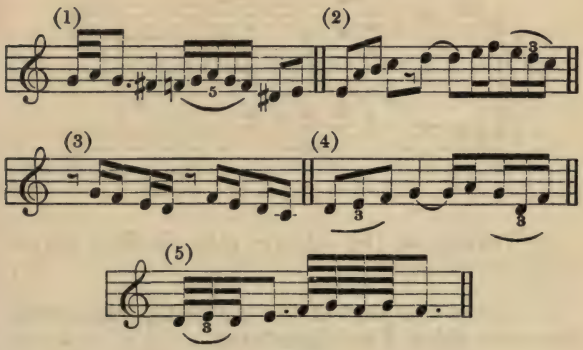
3. Name the keys of the following fragments. Re-write using Key-signatures. (*9*)



4. Name the following Intervals. (*5*)



5. Give the following measures their respective Time-signatures. (*10*)



6. Write the following triads using Key-signatures: (1) The Dominant in G minor; (2) The Supertonic (first inversion) in C minor; (3) The Mediant (second inversion) in D major; (4) The Tonic in F minor; (5) The Sub-dominant in F major. (*10*)

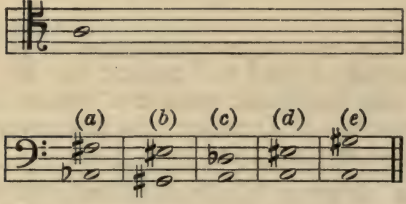
7. How is a Phrase-mark indicated in music? Has it any effect on tone (or accent)? How do you distinguish between the Tie and the Phrase-mark? (*10*)

8. Briefly define: (1) Pitch; (2) Interval; (3) A Resolution (as of a Dominant-seventh); (4) A Scale; (5) Enharmonic change. (*10*)

9. Write the Dominant-seventh and its Inversions in the key of E major. Give a simple resolution in each case. (*15*)

TIME,
2 p.m. to 5 p.m.

1. Write, in the Tenor clef, a major scale, a minor scale, (harmonic mode) and a minor scale (melodic mode) using the following note as the Dominant in each case. (*15*)



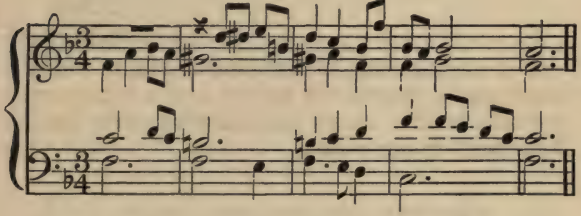
2. Name the above intervals. Then invert and re-name. (*10*)

3. Change the upper note enharmonically in example (*b*) of the above and name the minor scale to which it belongs. (*10*)

4. In what key is the following written? Transpose it (1) a major third lower using the

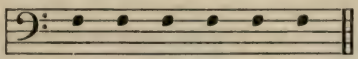
Alto clef; (2) a major sixth lower using the Tenor clef. (*10*)

5. Re-write the following in open score using the C clefs for Alto and Tenor parts. (*10*)



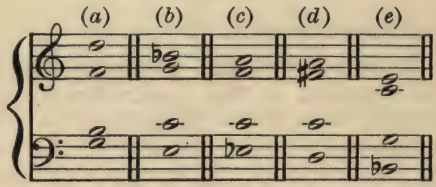
6. Write the augmented triad in C minor; the diminished triad in F major; the 1st inversion of the Dominant triad in G minor; the Supertonic triad in D major; the 2nd inversion of the Sub-dominant triad in F minor. (*10*)

7. By altering the time-values convert the following six notes into measures of $\frac{5}{4}$, $\frac{5}{8}$, $\frac{4}{2}$, $\frac{3}{4}$, $\frac{6}{8}$ time. (*10*)



8. Give the English equivalents of the following: (*a*) a piacere; (*b*) Allegro ma non troppo; (*c*) Scherzo; (*d*) tenuto; (5) con. (*10*)

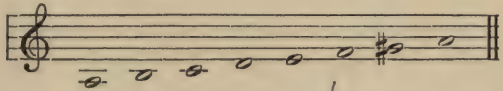
9. Name the following chords and add a simple resolution to each example. (*15*)

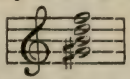


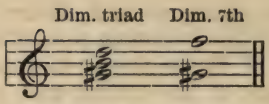
APPENDICES

The Diminished Seventh:

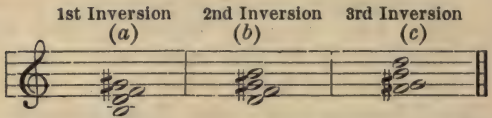
As a knowledge of the Diminished-seventh Chord is required in the Junior Grade of the Conservatory Pianoforte Examinations, it may be of advantage to students, even at this early stage of musical work, to learn about its construction and derivation. As a preliminary to this it would be well to consider the Harmonic-minor Scale — for instance that of A:



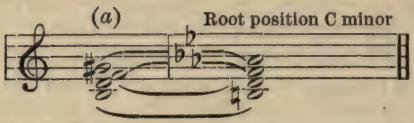
Now it was shown that a tetrad, formed on the fifth note — E (or Dominant), discloses a major triad with minor seventh added (see ¶81). As this order of intervals cannot be found in tetrards formed on any other notes of the major or minor scale, this chord, known as the Dominant-seventh, has a distinct entity of its own and is easily distinguishable from all other Seventh chords. Similarly a distinctive order of intervals is formed by constructing a tetrad on the Leading-note of the Harmonic-minor scale:  and which, on examination, is found to be a series of minor thirds, or, to put it somewhat differently, a diminished triad with the diminished-seventh added:



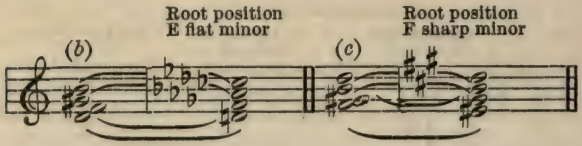
This is known as the Chord of the Diminished-seventh, a chord rather unique in harmony, since, lacking the stability of the perfect 5th it is extremely indefinite in tonality. This indefinite character as to key may be seen by examining its inversions:



The first of these (*a*) may be changed to that of the key of C Minor by substituting A-flat for G-sharp.



Likewise the 2nd inv. (*b*) may belong to E-flat minor, and the 3rd (*c*) to F-sharp minor:

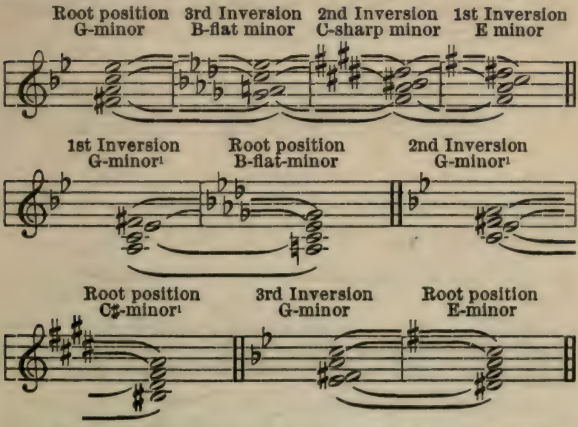


While students must be referred to books on harmony for a more lengthy explanation of these

enharmonic changes and their tonal consequences, yet the following points are offered for the benefit of those about to enter Pianoforte Examinations of the Junior and higher grades:

1. To find the Diminished-seventh Chord, think, first of all, of the Leading-note of the scale required.
2. Build up with minor 3rds.
3. Remember that the inversions of your original chord may belong (by grammatical alteration) to other keys, and, likewise, that your original chord is also interchangeable, in the same way, with the inversions of three other keys.

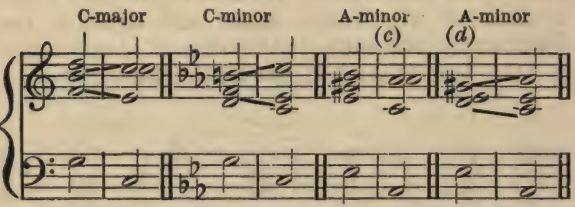
The following table may help towards the understanding of this:



[1] Only one change is shown in the inversions. The other two are equally useful.

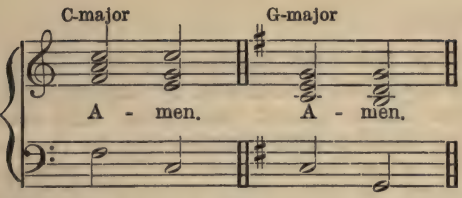
Cadences:

When the root position of the Dominant-seventh Chord is followed by the root position of the Tonic Chord (see ¶83a) the sense of finality is of a kind comparable to the period, or full stop, in literature. This progression, therefore, is called the Perfect or Authentic Cadence, and from which it may be inferred that the term "Cadence" in musical parlance is the name given to a progression of two chords, these forming a satisfactory finish to a phrase, sentence or composition. The following are examples of this cadence:



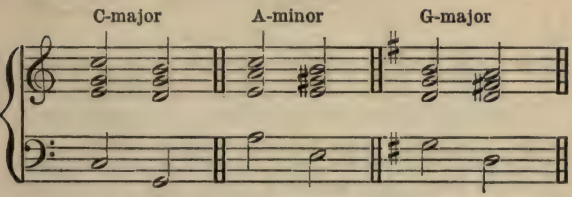
Three points remain to be noticed: (1) that the seventh may be omitted from the Dominant-Chord as at (*c*); (2) that the sense of finality is usually stronger if the top voice falls or rises one degree to the tonic; (3) that in four-part harmony the fifth is omitted from either the Tonic or Dominant chords — compare (*c*) and (*d*).

In hymns the repetition of the perfect cadence at the end of each verse has led to the use of additional chords to the word "Amen":



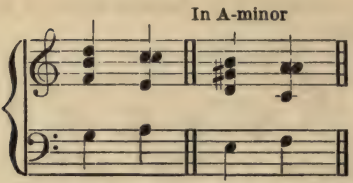
This is known as the Plagal or Church-cadence,[1] and is constructed with the chords of the Sub-dominant and Tonic, the fifth of the Sub-dominant usually being assigned to the highest part.

The Imperfect Cadence corresponds to the comma of literature. Its most frequent form is that of the Tonic chord followed by the Dominant, although in this case it is advisable to omit the seventh of the later chord.



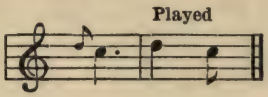
Finally the cadence known as Deceptive or Interrupted is the name given to the progression of the Dominant-seventh Chord (or Dominant) when followed by the Sub-mediant Chord. This name is suggested by the effect, which is of an interruption of the Dominant-seventh from its expected course or *more usual* resolution.

[1] Also called Perfect (Plagal) by some theorists.



Appoggiatura

Examination questions. Examiners sometimes ask for an interpretation of the Appoggiatura when followed by a dotted note. The more usual course, in this case, is to allow the grace note two-thirds of the value of the principal note which follows:



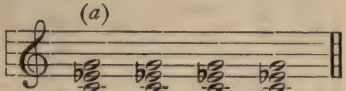
The Turn

Supplement to ¶73 (II) The same interpretation would apply to a turn written so:

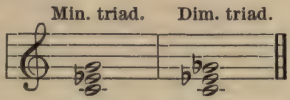
Triads:

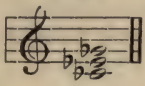
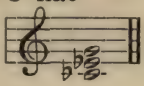
The following points may be of help to those who find it difficult to construct the different triads with a given middle or upper note. (1) Question: Write four different kinds of triads using E flat as the middle note in each case.

First step: Write four triads with E flat as the middle note:



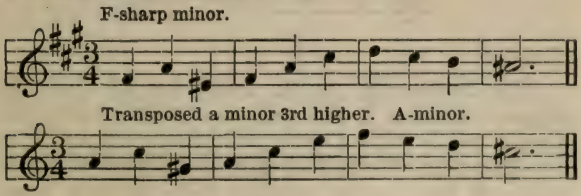
On examination it will be found that the example at (*a*) is a minor triad on C. Now by altering the fifth to G flat this is converted to a diminished triad



But to make a major triad the C must be lowered to C flat  and the augmented triad, therefore, would be 

Transposition:

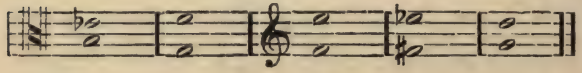
A sentence written in the minor key sometimes ends in the major, the last note, or 3rd, being raised. But students should consider the exercise as written in the minor and transpose accordingly:



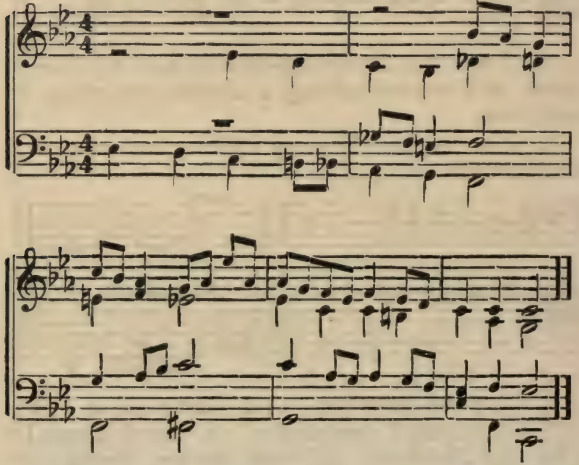
1. Write a chromatic scale beginning on *D*. Write also, *F-sharp* minor (melodic mode); its Dominant major, and its Sub-dominant minor (harmonic mode).

2. Name the following intervals; also invert and re-name.

(*a*) (*b*) (*c*) (*d*) (*e*)

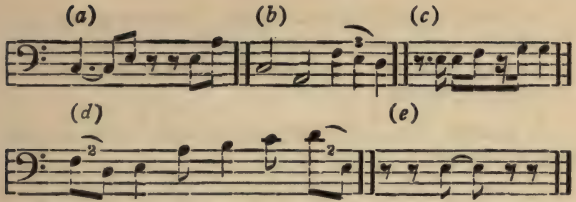


3. Rewrite the following in Open Score using the *C* Alto and *C* Tenor clefs for the inner parts.

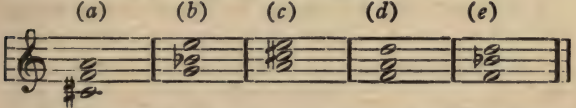


4. Transpose the above a major third higher using Compressed, or Short Score.

5. Add Time Signatures to the following:

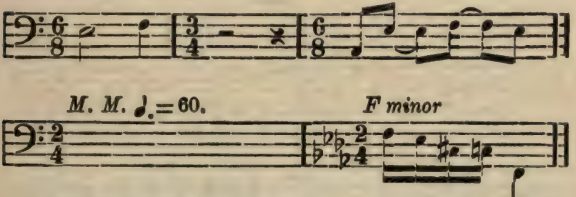


6. Name the following triads. State, where necessary, the inversion used; also name the key in which they may all be found.



7. Write the Dominant-seventh and its Inversions in *F*-minor adding a simple resolution in each case.

8. Rewrite the following making any necessary corrections.

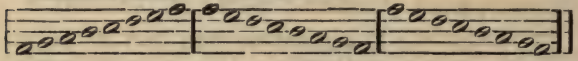


9. Give the signs for (1) a Turn; (2) a Trill; (3) an accented dissonance (or Leaning-note); (4) the Mordent; (5) the Broken chord (or arpeggio).

Show also how the above ornaments are usually played selecting the note *G* as your principal or lowest note.

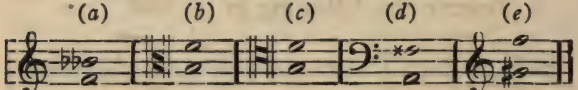
1. Add clefs and signatures and accidentals, where necessary, to the following:

G Sharp Minor (Harmonic Mode) E Minor (Melodic Mode) F Sharp Major

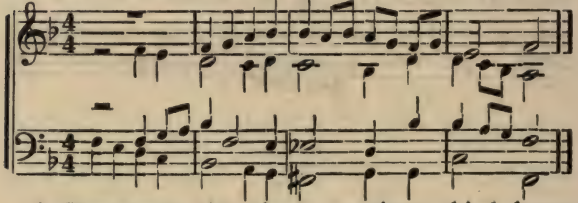


2. Name the following intervals; also invert and re-name.

(a) (b) (c) (d) (e)



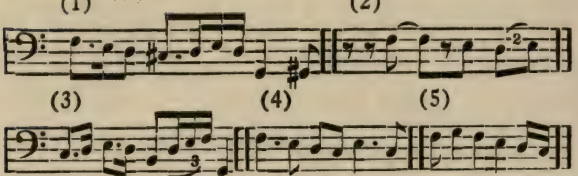
3. Rewrite the following in Open Score using the *C* Alto and *C* Tenor clefs for the inner parts.



4. Transpose the above a minor third lower using Compressed Score.

5. Add Time Signatures to the following:

(1) (2)



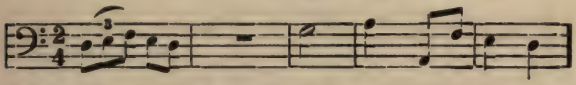
(3) (4) (5)

6. Write the following triads: (1) the Dominant in *A*-minor; (2) the Supertonic (harmonic

mode) in *F*-minor; (3) the Sub-dominant in *G*-minor; (4) the first inversion of the Tonic triad in *C*-minor and (5) the second inversion of the Mediant triad (harmonic mode) in *D*-minor.

7. Write the Dominant-seventh and its Inversions in the key of *D*-minor. Give a simple resolution in each case.

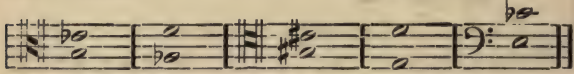
8. Rewrite the following in $\frac{6}{8}$ time.



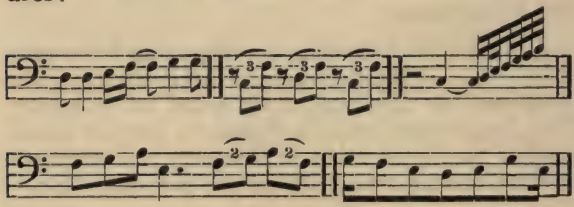
9. Correct the mistakes in the following and make its notation belong to *F*-minor.

1. Write in the Tenor Clef, (*a*) a major scale having four sharps; (*b*) its relative minor (melodic mode); (*c*) its tonic minor (harmonic mode).

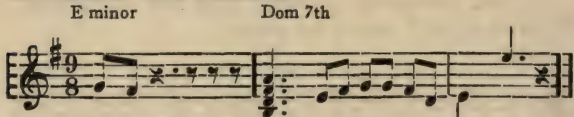
2. Name the following intervals; then invert and re-name:



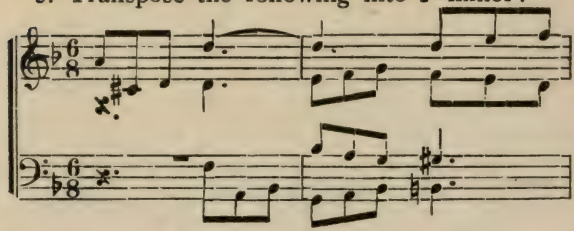
3. Add Time Signatures to the following measures:

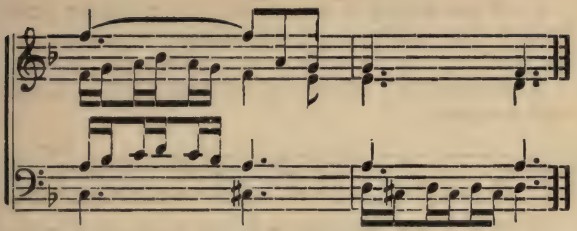


4. Rewrite the following with the necessary corrections and additions:



5. Transpose the following into *F*-minor:



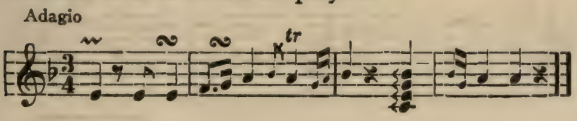


6. Rewrite the above, using *C* clefs for Alto and Tenor parts.

7. Write the following chords, using key-signatures: The Dominant-seventh in *E*-minor; First Inversion of the Supertonic triad in *D*-major; The Augmented triad in *F*-minor; Second Inversion of the Tonic triad in *C*-minor; a Dominant-seventh having one sharp in the key signature.

8. Write and resolve the Dominant-seventh and its inversions in the key of *B*-minor.

9. The following passage contains ornaments. Rewrite it as it would be played:



trinal ? p. 44

Dusk of the Gods ?
"Götterdämmerung

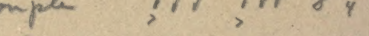
Diastematic

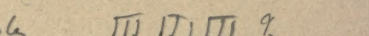
Diatonic
chromatic } semitone

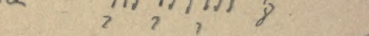
Diesis = Enharmonic Diesis

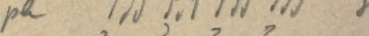
Melodic
Harmonic } Chromatic Scale

Rhythm see p. 37

Compound Duple 

" " Triple 

" " Quadruple 

Alla Capella 

Alla Breve